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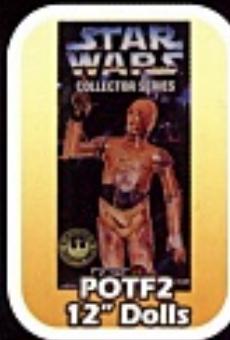
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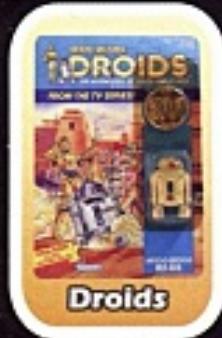
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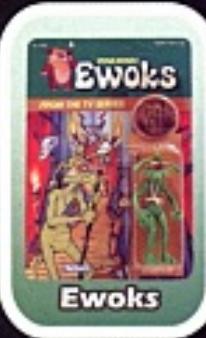
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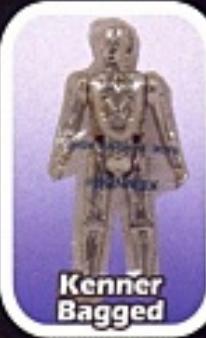
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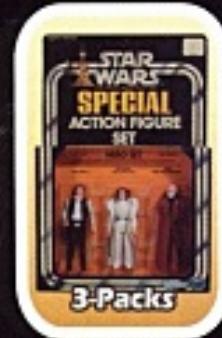
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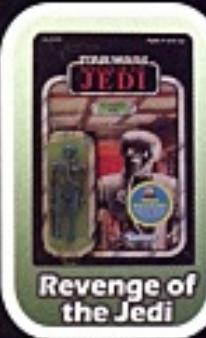
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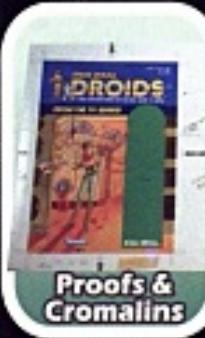
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# Insider 75

## Features

### Prequel Update

by Jane Irene Kelly

Late February was crunch time for the postproduction crew as they put the finishing touches on the "first assembly" of Episode III.

### Appearing Knightley (and the Women of Star Wars)

by Gabriela Tchamner-Patao with James Swallow, Mary Franklin and Peter Roberts

Ever since her small role in Episode I, Keira Knightley's star has been on the rise. Learn what's next for the former handmaiden, and for eight other women on-screen and behind the scenes for Star Wars movies.

### Who's Who in the Outlander Club

by Daniel Wallace

Never before have so many women appeared in one scene in a Star Wars movie. Now you can get their names, if not their numbers.

### Special Modifications

by Ron Magid

Would Han Solo have been so cool if he'd flown the Tantive IV instead of the Millennium Falcon?

### They Might Be Giants

by Eric Mora

They'll take your face off and put it on another actor, or cast your likeness in resin with or without a carbon-freezing chamber.

### Grievous Era

by Dave Gross

He's so bad he can't wait for Episode III to start trouncing some Jedi. Meet General Grievous, part machine, part ... something else.

### Or Die Trying

by Sean Williams with Shane Dix

Jaina Solo is on a mission to stop a scientist from offering villains that most terrible of weapons: eternal life.

## Departments

### 8 Rebel Rumblings

Readers send haiku / We read all of them ourselves / So you don't have to

### 16 Star News

by Jenny Scott with Shane Turgeon

The Star Wars original trilogy comes to DVD, while the *Indy 4* script goes back for a revision.

### 22 Star Sightings

by Benjamin Harper and Jenny Scott

When they aren't performing as Jedi and Senators, your favorite Star Wars actors are making more movies and winning awards.

### 32 The Best of Hyperspace

by Pablo Hidalgo and Paul Esu

A peek at the most thrilling interviews and web-cam shots from [starwars.com](http://starwars.com).

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compiled by Pablo Hidalgo

Special Edition: War Sweeps the Galaxy! Continuous coverage as Duro falls to the Separatist advance.

### 74 Set Piece

by Chris Travers

Breaking out of the Death Star is nothing compared to breaking into an Imperial bunker.

### 76 Bookshelf

by Jason Fry

Mara Jade's greatest hits ... and we don't mean pop songs.

### 78 Comics Link

by Daniel Wallace

Princess Leia takes command in *Star Wars: Empire*.

### On the Cover

After meeting the new part-droid commander of the Separatist armies, we have a bad feeling that some of the Jedi will suffer a Grievous Injury. Turn to page 62 for an exclusive interview with the artists who designed this new icon of evil. (Illustration by Alex Jaeger)



# An Expanding Universe: Women in Star Wars

## 80 Scouting the Galaxy

by Steve Sansweet

Big heads and soggy crime lords find their salvation with answers to the latest collecting questions.

## 84 Toy Box

by starwarsHasbro.com

Announcing the Original Trilogy Collection and other new releases from Hasbro.

## 88 Action Figure Archive

by Vic Wertz with Dan Gorte

Flashback Wave 2 and beyond, for your complete collecting reference.

## 92 Topps Preview

by Vic Wertz

The new *Clone Wars* set features some interesting developments.

## 94 Crossword

by Michael Seltzer

Love ain't nothing but a four-letter word.

## 96 Star Wars Q&A

by Pablo Hidalgo

Obi-Wan to Luke: Who's your daddy?

## 98 Last Page

by Randy Martinez

Our little princess.

It was a typical morning at Industrial Light & Magic in early 2002 when something happened that changed my life. I was working as a visual-effects production assistant on Episode II – my first job in film after college – and was pedalling my sea-foam-green beach cruiser back and forth between the soundstages, making sure the crew had ample levels of sugar and caffeine. Meanwhile, in a galaxy far, far away from mine, George Lucas had just made a last-minute decision that would, for me, turn out to be life-altering: to add a new character to *Attack of the Clones*: Aayla Secura.

Jedi Knight Aayla Secura was already a well-established character within the Dark Horse *Star Wars* comics. But on that day in 2002, a striking cover drawing of Aayla caught George's eye, and before long I found myself transformed through the magic of makeup and wardrobe from production assistant to Twi'lek Jedi Knight.

Performing the role was an incredible experience in itself, but at fan events such as Celebration II in May 2002 I soon came to understand the impact the *Star Wars* films have had on the world. The incredible response to Aayla Secura made me aware of the awesome responsibility of representing *Star Wars*.

Hard-charging female characters like Aayla have become prominent in *Star Wars*, and their popularity is testimony to these characters' strength and charisma, and is surely linked to the great strides we have seen for women in our lifetime. In Episode II, Aayla joins the ranks of those who wage war against the forces of evil, and as a Jedi Knight she exudes grace and dignity. Her intoxicating and compelling qualities are very appealing to the women of today.

Playing Aayla Secura continues to be an amazing experience for me on so many levels – from wearing the blue body paint and unique costume, to having my picture as Aayla appear in Time, to the incredible fortune of working with so many extraordinary people. But I feel equally blessed to have met so many loyal and dedicated *Star Wars* fans. This merry band of wild and wonderful folks comes from all walks of life, but they share a love and devotion for *Star Wars*, and I believe they truly enjoy the expanded role of women in *Star Wars*.

Amy Allen

Amy Allen



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# Insider 75

## About the Contributors



**Gabriela Tscharner-Patao** is a Swiss writer and broadcaster who moved to Los Angeles in 1993 to work as an entertainment correspondent. An accredited journalist with the Motion Picture Association of America, she regularly interviews actors, directors and other

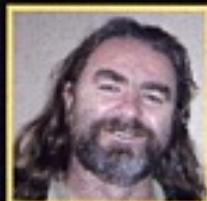
Hollywood stars. Growing up in Switzerland, she liked the *Star Wars* movies but didn't get hooked on them until she met her American husband, Ben, a real aficionado. Their dog is named (Darth) Maulie.



**Chris Trevas** has illustrated *Star Wars: Meltdown on Hoth* for Golden Books and *Star Wars Episode I: Anakin to the Rescue* for Random House. He's an avid fan of the movie-making process and of props in particular. For more about Trevas' involvement in *Star Wars*, visit his website at [www.christrevas.com](http://www.christrevas.com).



In collaboration and on his own, **Sean Williams** has published 15 novels ranging from hard-edged science fiction (*Heirs of Earth*) to fantasy set in the landscape of his homeland, South Australia (*The Book of the Change* series). "Or Die Trying" is his 60<sup>th</sup> published short story since he started writing professionally in 1990. In his spare time, he likes to DJ and cook curries (but not simultaneously).



**Shane Dix** has been writing since the age of 15. For the past 10 years he has collaborated with Sean Williams, and together they have written 10 books – six of them in the past two years. Recently recovered from the mental fatigue of such a grueling regimen, Dix has begun work on a murder-mystery novel. One day soon he would like to put together a recipe book to prove once and for all that he can make a meaner curry than Sean Williams.

Williams and Dix are the co-authors of the Force Heretic Trilogy.



**Benjamin Harper** was born and raised in St. Petersburg, Fla. He went to college in a "tiny, tiny school" in western N.C., where he was introduced to the hippie lifestyle – which he accepted heartily. He later eschewed his hemp clothing and patchouli and moved back to

Florida (where he was a garbage collector before becoming a maxillofacial surgery assistant), then to New York, then to California, and finally back to New York.



**Tony Moseley** says the humor in the *Star Wars* films "blows me away!" Creating cartoons is his way of saying to George Lucas and all the filmmakers, "Thanks for giving me so much – especially Jar Jar, the Ewoks and C-3PO." His 6-year-old daughter, Cyndil, is

Padmé Amidala's number-one fan. She also took this photo.

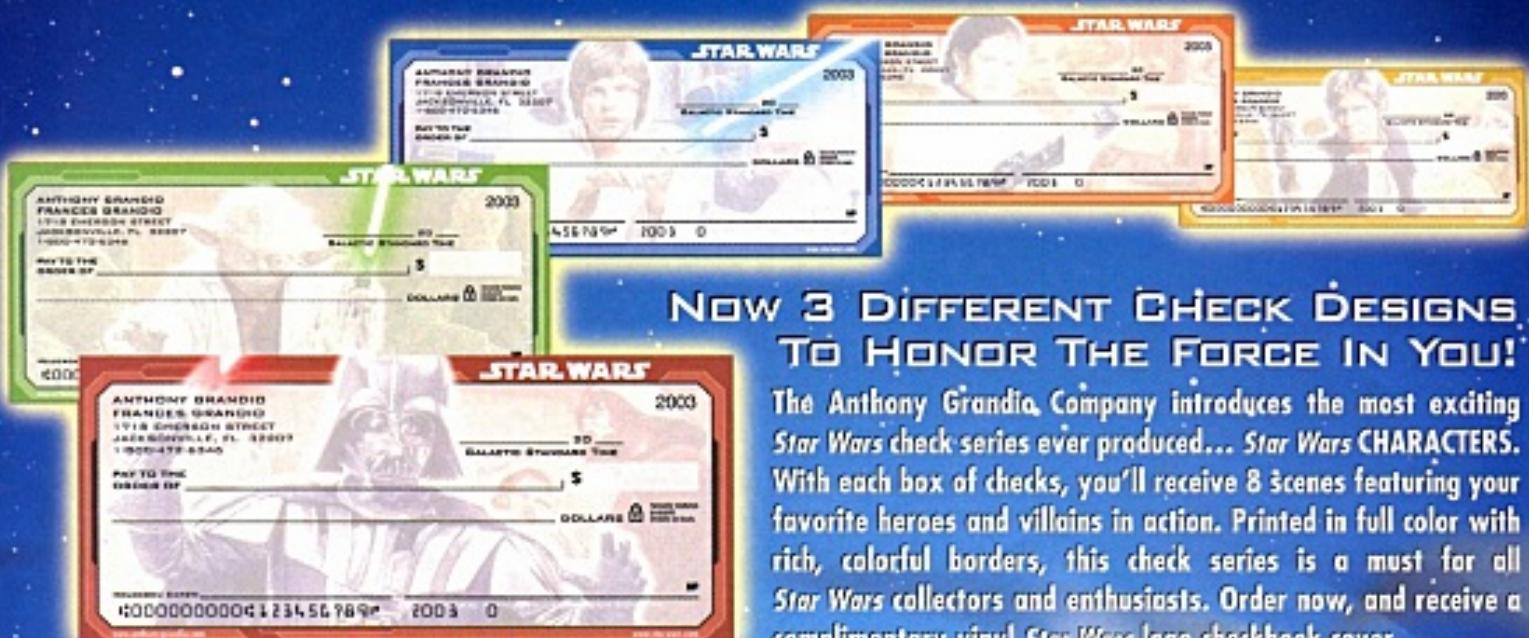


A recognized expert in the field of genre entertainment, **Eric Moro** serves as editor for *Now Playing* – a 16-page pop-culture supplement published monthly within the pages of *Computer Games Magazine*. While his career as a freelance writer has led to publication in entertainment magazines worldwide, the apple of his professional eye has always been working within the *Star Wars* universe.



Formerly an animator, storyboard artist and digital compositor, **Pablo Hidalgo** started on the professional *Star Wars* contributor path as a freelance writer and illustrator for West End Games' original *Star Wars Roleplaying Game*. In 1996, he volunteered to help Steve Sansweet by proofing the text for the then-forthcoming *Star Wars Encyclopedia*, and nearly destroyed Sansweet's fax machine with the 80 pages of corrections and suggestions he forwarded. In 2000, Hidalgo moved from Canada to the United States to accept a job at Lucasfilm as content developer for *starwars.com*.

# STAR WARS



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We never get tired of Star Wars haiku, so keep those postcards coming. While you're at it, send us another card to tell us which of the galaxy's many bounty hunters is your favorite and why. Look for the results of this completely scientific poll in an upcoming issue.

### Big in Japan

Insider 74 showcased the cover art for the Japanese editions of the New Jedi Order novels. They were wonderful, much better than the covers on the books published in the United States. Are those covers available as posters? If so, where can I order them? Also, when can we expect to see new novels involving Jacen and Jaina? I love the books and hope that the story continues on to Luke's grandkids.

MINDY MARTIN  
OVID, MICH.

While the New Jedi Order series has come to a close, you can count on seeing more of Jacen and Jaina in upcoming books in the post-NJO era. In fact, Jaina stars in this issue's short story, "Or Die Trying," on page 66. We know of no plans to produce the Japanese covers as posters, but we think they'd make excellent additions to our walls.

### Nude Jedi Order?

I was very disturbed to read Rick McCallum's statement in Insider 72 that a principal character has a topless scene in Episode III.

I love Star Wars. I have purchased and enjoyed many Star Wars games, including the online game Star Wars Galaxies. I have watched all of the movies and enjoyed them.

Up till now, my main complaints have been relatively meaningless. I did not like Jar Jar. I really do not like the actor selected to play

Anakin in Episodes II and III, merely because I actually look more like an aged Jake Lloyd, and I think that I could have done better. Sorry, Hayden Christensen.

But now I must speak out for fear of the ruin of Episode III and my beloved Star Wars. It is very important to me that Lucasfilm does not destroy this franchise by using nudity in the movie. The scene with the Twi'lek dancer in Return of the Jedi was almost enough to make me turn from Star Wars.

Enough already. Blockbuster movies aren't made from nudity and cursing. Please do not drag Star Wars through the gutters, I beg you.

Thank you for taking the time to read this. Good day to you.

PAUL ALAN MARSHALL  
CUYAHOGA FALLS, OHIO

Rest assured, Paul, that the "topless" character in question isn't likely to offend, despite his wholly unintentional and regrettable wardrobe malfunction.

**Old Reader Becomes New Reader**  
Bravo, Insider, bravo. A long time ago in my kitchen not so far, far away, I subscribed to your magazine. I knew it would be cool, but it has simply exceeded all my expectations. From the interviews to the crossword puzzles, your magazine is just amazing. In the past few issues I enjoyed everything, but the fiction is by far my favorite. The stories written by Aaron Allston and Voronica Whitney-Robinson have kept me up all night reading. The story "Pearls in the

### Wanna Rumble?

Write to: REBEL RUMBLINGS, 3245 146<sup>th</sup> Place SE, Suite 110, Bellevue, WA 98007 or e-mail swinsider@paizo.com. Letters may be edited for clarity and space considerations. All mail MUST include your FULL NAME and HOME CITY. Star Wars Insider is not responsible for any unsolicited material received. All material sent to "Rebel Rumblings" becomes the property of Lucasfilm, Ltd. Due to time constraints and the volume of letters received, individual responses are not possible.



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### The (Young) Women of Star Wars

Here are a few pictures of my daughter, Annika Skylar Garcia, on a recent visit with Amy Allen and Michonne Bourriague at the Dallas Comic Con.

As you can see, Annika knows that training to be a Jedi is not easy, so from time to time she opts for the plush life of a Senator. My wife has finally resigned herself to the fact that because she lives with two Star Wars fans, even trips to the grocery store can be occasions to wear our Jedi robes.

MARTIN GARCIA  
MISSION, TEXAS

"Sand" was so cool. I had read of krayt dragons before but never like that. Again, your magazine is fantastic. Do you think you might be able to add a "Creature Feature" column? Anyhow, thank you, Insider, and keep up the good work!

PETER VARALLO  
CHADDS FORD, PENN.

You're not the first to suggest a "Creature Feature" column, Peter, and we'll be sure to put it on the wish list for future issues. In the meantime, check out the haiku from your fellow readers: At least one of the poets finds inspiration in the monsters of Star Wars.

### The First One Is Free

Just want to say as a lifelong Star Wars fan I love your magazine. I've been a Fan Club member for years and just wanted to comment on one of your newer features, the short stories based on the Clone Wars. I'll flat out say I hate reading

books and can't remember ever completing one. I love comic books, but I can't get into a long novel: It's just not my thing. I skipped over the first short story you ran; however, later I decided to give it a try. Guess what: I loved it!

Since then, fiction has become one of my favorite sections of the magazine and one of the first I read! I still doubt I'll be drawn over to the dark side (reading a com-

plete novel); however, in small doses I find I can enjoy a story without pictures (ha!). Thanks, and keep up the good work!

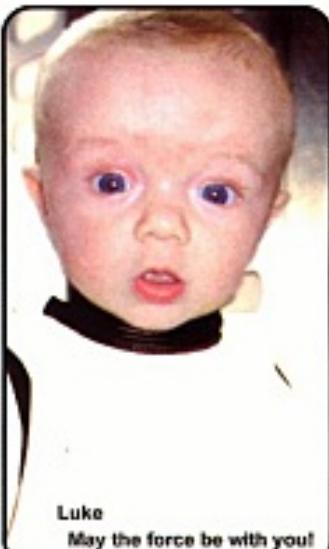
BROTHER BROWNING  
NEPTUNE, N.J.

We don't like to think of ourselves as pushers, Brother, but any time we can help someone get hooked on Star Wars fiction, we feel

absolutely no need to rethink our lives.

### Father and Son

It took all of one minute for my wife and me to agree on the name

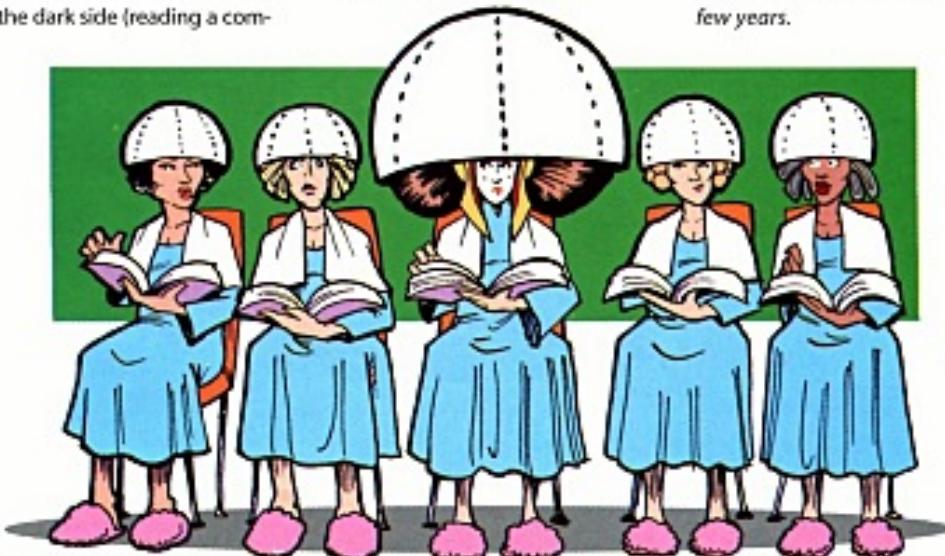


Luke  
May the force be with you!

for our first son, born in May. She wanted a good Catholic saint name; I wanted a Star Wars name. Well, Mace Windu is out. How about Luke? And for good measure, his full name will be Lucas. Here's a shot of him with a little CGI of our own.

JEFF STILLMAN  
WATERFORD, MICH.

We're certain that the Jedi Order would approve, Jeff. Just be careful of Luke's wrist when you end up lightsaber fighting in a few years.



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I have now seen the first 10 episodes of the *Clone Wars* animated micro-series on Cartoon Network, and I have to say that it has been a pretty wild series!

I think my favorite episode was the duel between Durge and Obi-Wan Kenobi. I was as surprised as Obi-Wan himself when he discovered he couldn't take Durge down with the simple stab of a lightsaber.

**RYAN POMINVILLE**  
HUDSON, WIS.

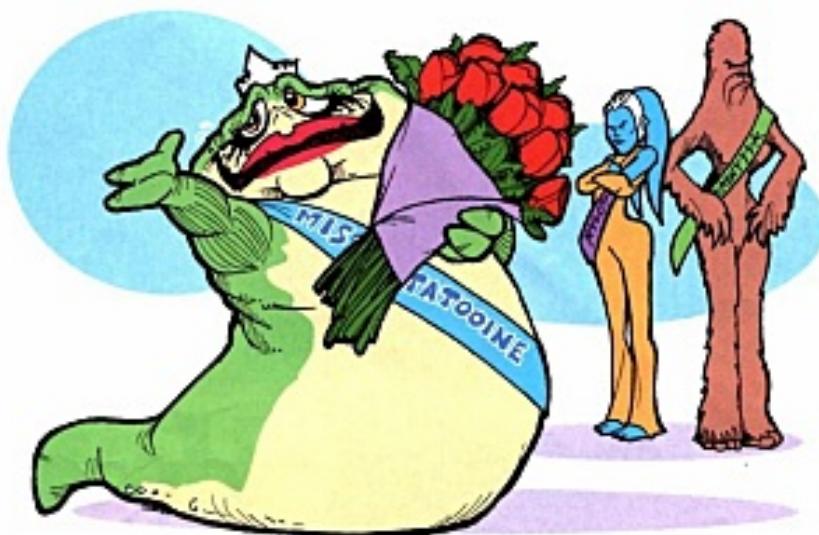
Did you know that Robert Barnes, the artist who sculpted the maquette of General Grievous (revealed on this issue's cover and in "Grievous Era" on page 62) also designed Durge? The



man has a thing for mechanical menaces. And if you think Obi-Wan had a hard time with Durge, just wait until you see him face the commander of the Separatist armies.

**Cover Story**

I'm 16, and I've been a fan of *Star Wars* since I was six. I love your magazine and all the updates on Episode III, which I can't wait to see. I thought I'd send you a picture of the cover of my portfolio for art class that depicts the battle between Qui-Gon Jinn and Darth Maul on Tatooine. The entire thing is made of construction

**Duke Skywalker vs. Commander Cody**

Here is a photo of my son Cody in his clone trooper costume and our dog Duke in his X-wing fighter at the 2003 Halloween Dog Costume Contest in Lansing,

**VALERIA BAKER**  
EATON RAPIDS, MICH.

We hope it never comes to a fight, but if it does, our money's on Duke Skywalker. The Force is strong with this one.

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Flight  
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Luke slowly awakes  
Hanging by his feet in the  
Wampa's icy lair

Shiny raindrops fall  
While silver-armored Jango  
Whirls with blasters drawn

Yoda simply blocks  
The deadly dark side lightning  
Thrown by Count Dooku

Solo chases troops  
Down Death Star's long corridors  
Screaming all the way

**RACHEL DAVIDSON**  
PINELLAS PARK, FLA.

Special  
Achievement  
In  
Monsters



Tentacled cyclops  
Galaxy garbage dweller  
A dianoga

Space leech, steel eater  
Metal-munching ship's cancer  
Leathery mynocks

Gaping maw opens  
Tentacle creeps across sand  
Hungry sarlacc feeds

**JENNIFER MARTIN**  
EL PASO, TEXAS

# VALIDATE YOUR DELUSIONS OF GRANDEUR



The Third Annual *Star Wars TCG Championship* will separate the Learners from the Masters, as players compete for over \$10,000\* in prizes and galactic bragging rights within the *Star Wars TCG* community.

The Championship will be held on August 21st at Gen Con 2004. But to get there, you've got to take one of the top four spots at a Series Qualifier. The winner of each Qualifier gets free airfare and accommodations at Gen Con.

So get your game together and get to a Qualifier.



Find Dates and Locations of Qualifiers:

[www.wizards.com/starwars](http://www.wizards.com/starwars)

Official *Star Wars* Web Site

[www.starwars.com](http://www.starwars.com)

Championship Format: *Star Wars* Trading Card Game Constructed and Sealed Deck. Six rounds of Modified Swiss format, with the top eight players participating in single-elimination to determine the Champion following the 2003-2004 DCI Universal Tournament Rules, DCI Penalty Guidelines, and all DCI rules pertaining to *Star Wars* TCG Constructed Tournaments. Rounds consist of best-of-three matches with 60-minute time limits. All *Star Wars* TCG sets and promotional cards may be used.

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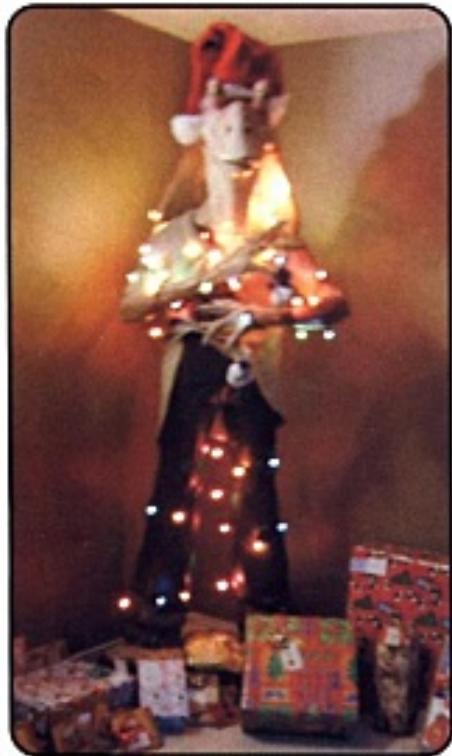
paper. And yes, most of the artwork it contains is Star Wars-oriented too!

HUNTER EMISON  
MEDON, TENN.

As an aspiring artist, Hunter, we're sure you'll enjoy our next issue, which will feature the artists of *Episode III*.

### Fake Fir

Happy New Year! We wanted to share the attached pictures of our "Christmas tree" with everyone at our favorite magazine. We recently moved into a new house and were expecting our first Padawan the second week of January, so we didn't have the time or energy to mess around with what most would consider a con-



ventional Christmas tree. Instead, we decided to include everyone's favorite Gungan in this year's festivities. We have a matching Darth Maul, but we didn't feel that his menacing scowl really captured the spirit of the holidays!

ROBIN AND LAURA SHANNON  
LONDON, ONTARIO

*Frankly, we're not convinced that the glowing Darth Maul could be any more frightening.*

### Say It Ain't So

My brother recently said, "It's a shame that there won't be any more Star Wars conventions after *Episode III* comes out." I told him he was crazy, but I'm a little shaken by the conversation, so I had to ask if this is true.

I love your magazine!

SEAN ROBERTSON  
BRISBANE, AUSTRALIA

Have no fear, Sean. As Steve Sansweet is fond of saying, "Star Wars is forever." We've no doubt that there will be many more conventions in the future, but the upcoming *Celebration III* (see "Star News" on page 16) is likely to be the biggest and most spectacular event ever created for Star Wars fans.



MUST BELIEVE, CUZ HATE  
DON'T HURT LIKE THAT  
Answers to page 94 puzzle



Editor's  
Choice:  
Stormtrooper  
Commander



Open up in there!  
But with all vision impaired  
Helmet meets the door

Searching for some droids  
Found a small piece of metal  
Promotion for me

Shout "Close the blast doors!"  
But the rebels are too fast  
"Open the blast doors!"

In a Death Star hall  
Someone forgot their armor  
It smells like garbage

Working the checkpoint  
I ask about your two droids  
You can move along

At the tractor beam  
I think I hear a small noise  
Maybe it's a drill

DEAN PLANTAMURA  
TAMPA, FLA.

### COUNT HAIKU

There must be something about Australia and Florida that inspires Star Wars fans to write haiku—our money's on alligators and crocodiles.

Fly high Cloud City  
Otoh Gunga down below  
Dusty Mos Eisley  
**S. ROBERTSON**  
QUEENSLAND, AUSTRALIA

Luke sits in silence  
He stirs: "What is that odor?"  
Says Yoda: "Swamp gas."  
**PAUL VRANESH**  
JACKSONVILLE, FLA.

Star Wars is so cool  
The Sith fighting the Jedi  
For the galaxy  
**SEAN ROBERTSON**  
BRISBANE, AUSTRALIA

# STAR WARS<sup>TM</sup>

## CLONE WARS<sup>TM</sup>

TRADING CARDS



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- ♦ Battle Motion Inserts
- ♦ Die-Cut Stickers
- ♦ Dark Horse Art Gallery

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CARTOON NETWORK MICRO-SERIES!

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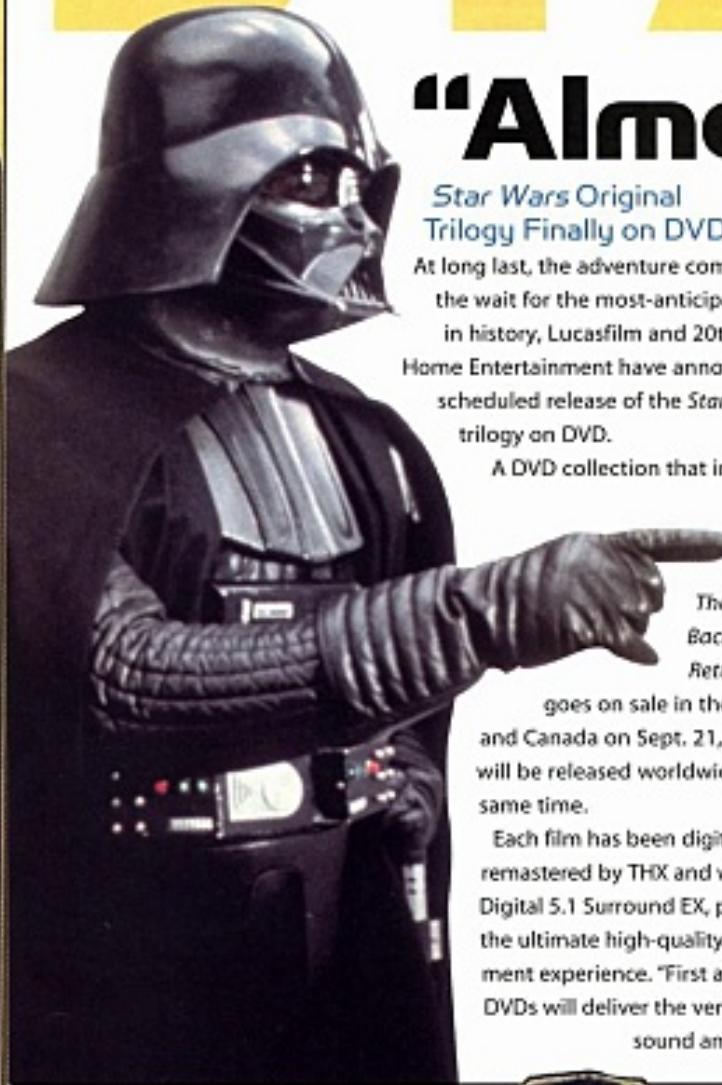
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[www.topps.com](http://www.topps.com) [www.starwars.com](http://www.starwars.com)

**CARTOON  
NETWORK**

# STAR

## "Almost There!"



### Star Wars Original Trilogy Finally on DVD

At long last, the adventure comes home. Ending the wait for the most-anticipated DVD release in history, Lucasfilm and 20th Century Fox Home Entertainment have announced the scheduled release of the *Star Wars* original trilogy on DVD.

A DVD collection that includes *Star Wars*

Episode IV: *A*

*New Hope,*

Episode V:

*The Empire Strikes Back* and Episode VI:

*Return of the Jedi*

goes on sale in the United States and Canada on Sept. 21, 2004. The set will be released worldwide at around the same time.

Each film has been digitally restored and remastered by THX and will feature Dolby Digital 5.1 Surround EX, promising fans the ultimate high-quality home-entertainment experience. "First and foremost, the DVDs will deliver the very best possible sound and picture and

take advantage of everything the medium can offer," says Jim Ward, Lucasfilm's vice president of marketing and distribution and executive producer for the DVD set.

"Everyone has been working overtime to make sure that the *Star Wars* trilogy on DVD is an awesome experience," says Ward. "We know how long fans have waited for this release and how much they have been looking forward to it."

He's not kidding: According to an E! Online report last year, the *Star Wars* trilogy is the number-one-most-requested title never released on DVD. And the three original trilogy films fill the three top slots on Amazon.com's list of most-requested DVDs.

The four-disc *Star Wars* trilogy DVD set will also include a special bonus disc with a comprehensive, feature-length documentary about the *Star Wars* saga and exclusive footage from the making of all three films. "We are creating value-added material that gets inside the creation of the *Star Wars* films in a fresh and fun way," Ward says. "We want watching this DVD collection to be as memorable as seeing the movies for the first time."

The DVDs of the three original *Star Wars* films will be available exclusively as a collection and not sold individually. ☺

## Not Quite There!

### Indy IV Delayed

According to Variety, fans of the *Indiana Jones* movies will have to wait even longer to see Indy return to the big screen.

The much-anticipated fourth movie – in which Harrison Ford will again star – had



been scheduled to go into production this year, for a 2005 release.

But Variety's sources say George Lucas, executive producer on the project, wasn't happy with the latest draft of the script. Lucas,

Ford and Indy director Steven Spielberg have agreed to make the

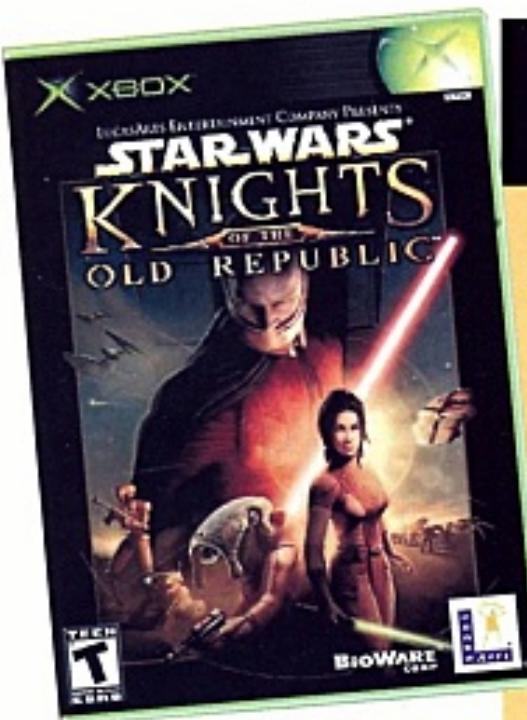
sequel only when all three of them love the concept and script, so a new script draft will be commissioned.

Because of the delay, and because all three key players are in high demand in Hollywood, it seems unlikely that production on *Indiana Jones IV* will start before 2005. The sequel has been talked about for nearly a decade. ☺

# From the World of Lucasfilm

# NEWS

by Jenny Scott



## Video-Game Fans' Worst-Kept Secret

### KOTOR Wins GameSpy's Game of the Year Award

Gamespy.com, a leading website for video-game fans, has named Knights of the Old Republic its 2003 Game of the Year. "The game has all the cool aspects of the Star Wars universe," writes one GameSpy critic, "combined with everything gamers love about BioWare [the Canadian company that partnered with LucasArts to create KOTOR]. The game play, character development, voice acting and story totally had me entranced."

Knights of the Old Republic, released last year, has garnered more than 100 awards to date, including game-of-the-year and editor's choice awards from Computer Gaming World, PC Gamer, Official Xbox Magazine, IGN.com, Amazon.com, CNN.com and GameSpot.

## STAR WARS BATTLEFRONT™

### Conquering the Star Wars Universe

#### Star Wars Battlefront Video Game Due This Fall

LucasArts has announced details about the forthcoming Star Wars Battlefront, an open-ended multiplayer action game set in the Star Wars universe, due out this fall for PlayStation, Xbox and PC. Described by LucasArts as "intense," Star Wars Battlefront will put players right in the middle of the most memorable epic battles of Star Wars.

Players will choose a soldier from one of four factions – Rebel Alliance, Imperial Army, Clone Army or Droid Army – and more than 20 different soldier types. They will then battle other players in more than 15 environments on 10 diverse planets, including Hoth, Geonosis, Yavin, Tatooine and Naboo. Soldiers will each have specialized abilities and be able to use 15 different ground and air vehicles, such as AT-STs, X-wings and speeder bikes.

Optimized for PS2 online, Xbox Live and PC online, Star Wars Battlefront will allow console gamers to battle 16 players over the Internet or 32 players via LAN. PC gamers will be able to battle 32 players over the Internet or 64 via LAN. The game will also support voice chat for all three systems.

The game offers multiple modes of play, including single-player, various multiplayer modes and a mode called "Conquest." In Conquest mode, teams try to conquer the galaxy one planet at a time. Each time a battle is won and a planet conquered, the winning team gets a bonus ability that helps them in future battles.

Star Wars Battlefront is published by LucasArts and developed by Pandemic Studios. For more information, visit [www.starwarsbattlefront.com](http://www.starwarsbattlefront.com).

## STAR WARS REPUBLIC COMMANDO

### Game Noir

#### Star Wars Republic Commando Puts You in Special Ops

This fall, video-game players will experience the brutal realism of Star Wars Republic Commando. The fierce military-combat game casts you as a Clone Commando, a shooter on the elite Republic Special Operations unit who must fight an assortment of alien foes. Described by developer-publisher LucasArts as "gritty" and "dark," Star Wars Republic Commando is due out this fall for Xbox and PC.

## April Is the Coolest Month

### It's Celebration III

By far the biggest cause for celebration in late April next year is Celebration III. The much-anticipated sequel to Celebrations I and II is sure to bring fans from around the globe to the Indiana Convention Center from April 21-24, 2005.

Taking place just a few weeks before the opening of Star Wars Episode III, Celebration III is likely to surpass previous Celebration fan gatherings in terms of size and excitement. "We had such a great experience with Celebration II that it just made sense to return to Indianapolis," says Steve Sansweet, director of content management and head of fan relations for Lucasfilm. "Only this time we're going to do it bigger and even better. It's going to be an event that no fan will want to miss."



### Goodbye, Hello!

#### Transitions

Best known to *Insider* subscribers as the editor of *Bantha Tracks*, Mary Franklin has moved back to Lucasfilm. The former marketing director for *Insider*'s parent company, Paizo Publishing, has taken up the reins as fan-events coordinator. Franklin, who coordinated Celebration II for Lucasfilm prior to being hired at Paizo, will be working on Celebration III and will continue to edit *Bantha Tracks*. "It's great to have her back!" says Steve Sansweet, Lucasfilm's director of content management and head of fan relations.

Though all of us at Paizo miss Mary, we wish her well. And happily, we still get to work with her – albeit from afar – on various Star Wars projects. ☺

Celebration II, held in Indianapolis in May 2002, drew more than 26,000 fans, and according to Sansweet, all early indications point to even bigger crowds this time around. For that reason, the world's biggest Star Wars gathering has been extended for an additional day (this time, doors will open around midday on Thursday) and expanded to occupy the entire convention center except for the RCA Dome.

In anticipation of the event's popularity, Celebration III was announced far earlier than were the first two official Star Wars fan conventions. "We want to give our fans all over the world the chance to plan their vacation time for this one-of-a-kind event," says Sansweet. "We've already been getting requests for information from Australia to Hungary."

Details about Celebration III's programs, guests, activities and entertainment have not yet been confirmed, but fans can keep up with

information as it is released at [starwars.com](http://starwars.com) and [starwarscelebration.com](http://starwarscelebration.com). Admission to the event and discounted hotel rooms will be available to order online late this summer.

Celebration III will be managed on behalf of Lucasfilm and the Official Star Wars Fan Club by Gen Con LLC, an organization well known to game fans as the producer of Gen Con Indy, which will be held at the Indiana Convention Center in August.

"Gen Con is thrilled to be working with Lucasfilm on this very special event," says Peter Adkison, owner of Gen Con. "Together I know that we will produce an event that will not only meet but exceed fans' expectations. With Lucasfilm behind this show 100 percent, it's going to be the biggest party in the history of the franchise." ☺

# Open! Open!

### Grand Opening of StarWarsShop.com

It's the biggest Star Wars store in the universe – but you don't have to fight any crowds to shop there. [StarWarsShop.com](http://StarWarsShop.com) opened its virtual doors on March 10 with more than 200 items, including Star Wars collectibles and memorabilia not available anywhere else.

Among the online exclusives are Gentle Giant's Green-Striped Deluxe Clone Trooper Sergeant mini-bust, with a limited production run of 2,500 pieces, and a life-sized, handcrafted bronze statue of Yoda designed by artist Lawrence Noble that will set you back \$15,000.

Fans will definitely want to visit early. Each order will be accompanied by a free promotional trading card for the upcoming *Star Wars: Clone Wars* trading-card collection – only available at [StarWarsShop.com](http://StarWarsShop.com) and only while supplies last. Other new, site-exclusive items featuring the Cartoon Network *Clone Wars* micro-series include brand-new postcards, a six-piece collector's pin set with display box, a *Clone Wars* leather checkbook cover, and posters signed by series creators Gennady Tartakovskiy and Paul Rudish. *Clone Wars* fans can look forward to the *Clone Wars* trading-card collection, which will be available in April as an uncut sheet only at [StarWarsShop.com](http://StarWarsShop.com).

Other site exclusives include collectibles previously unavailable in the United States, such as heroic pewter-coated sculptures from Compulsion Gallery UK; a Hasbro limited-edition cold-cast porcelain Cinemacast statue of a lightsaber-wielding Darth Vader, which has been unavailable at retail for nearly a decade; a newly designed pewter AT-AT figurine; and vintage and never-before-available Star Wars items from Lucasfilm's marketing archives.

[StarWarsShop.com](http://StarWarsShop.com) will be able to ship purchases to more than 40 countries around the world. Lucas Online, Lucasfilm's online division, produces the shop. ☺





## Red Five: An Artist's Tribute Revised

Since the release of *Star Wars: A New Hope* in 1977, many artists have found inspiration in the poignant imagery conveyed throughout the *Star Wars* saga. One group of artists that has been very influenced by *Star Wars* includes those who work in the tattoo industry, and thanks to the recent efforts of tattooist Craig Driscoll, many have had a chance to pay homage to the movies that gave so much to them.

Enter Red Five, an art show organized by Driscoll that offered tattooists an opportunity to express their artistic interpretations of the *Star Wars* saga. Red Five showcased some incredible paintings from more than 30 tattoo artists, including Guy Aitchison, Aaron Cain, Steve Moore and Driscoll himself.

The show opened Oct. 31 and ran until Dec. 31, 2003, at Driscoll's Five Two Tattoo studio in Ottawa, Ontario, and the paintings have received considerable attention from both the *Star Wars* and tattoo communities.

Characters from the original trilogy seemed to be the most popular subjects, with Yoda and Darth Vader taking center stage in many of the paintings. Artoo-Detoo, Princess Leia, Grand Moff Tarkin, a multitude of cantina aliens and some prequel characters made notable appearances as well.

Driscoll, who credits *Star Wars* for "single-handedly" starting him down the artistic path, conceived the idea for the show while looking for a way to promote his new tattoo studio. With the number of art shows taking place within the tattoo community on the rise, Craig felt that combining this idea with *Star Wars* would be a good way to promote not only his shop, but also the artistic abilities of his colleagues in the tattoo trade.

"Almost everyone I know who tattoos is a big fan of *Star Wars*," says Driscoll, "so I asked a lot of friends if they'd be into it, and the response was pretty good." He adds, "I'm always trying to support the tattoo community as best I can. Being a tattooist, you're almost automatically dismissed as [not] an artist, and it's anything but the truth."

The paintings shown at Red Five certainly help prove Driscoll's point. A variety of artistic influences could be seen throughout the paintings, ranging from traditional Japanese and art nouveau to graffiti and pop art — proving without a doubt that the artistic ability of tattoo artists goes far beyond the canvas of human skin.

- Shane Turgeon



## Kids Today

### Pop Quiz

Quick — what villainous character said, "Now is the winter of our discontent"? Okay, how about, "If you only knew the power of the dark side"?

If you knew the second answer but not the first, join the club. A recent survey of British adults found that while 71 percent of 25-to-44-year-olds could correctly identify the second speaker as Darth Vader, only 10 percent knew that the first speaker was Shakespeare's Richard III.

The survey, commissioned by Yellow Pages, found that lines from contemporary pop music, film and television are far better remembered than classic lines of literature: Most respondents easily completed a line from a Will Smith song but couldn't finish the first line of William Wordsworth's famous poem "Daffodils." And the wit of David Brent (of BBC's Golden Globe-winning series *The Office*) was more easily recalled than that of literature's king of zingers, Oscar Wilde.

"The figures suggest the younger you are the less likely you are to be able to recognize, let alone quote, the classics," says Yellow Pages spokesman Richard Dugdale. (Think you could do better? Test your knowledge of Brit lit at the Wordsworth Trust's website: [www.wordsworth.org.uk/quiz](http://www.wordsworth.org.uk/quiz).)

"It's understandable that people should remember contemporary sources better than the classics, but we want to ensure they're also aware of some of the great and most enduring writing in the English language," says Chris Smith, a member of the British Parliament, a former UK Culture Secretary, and a Wordsworth scholar. ☺



## Book Your Room Now

### Star Wars at Comic-Con International

You don't have to wait for Celebration III next year to see some of your favorite *Star Wars* characters and meet other fans. *Star Wars* will have "a major presence" at Comic-Con International in San Diego this year, according to

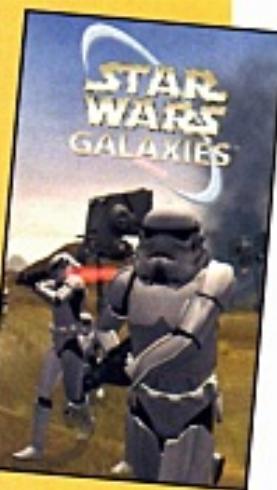
Steve Sansweet, director of content management and head of fan relations for Lucasfilm. "In addition to lots of *Star Wars* programming, Lucasfilm will have a major exhibition space in the main hall with many activities and surprises," says Sansweet.

The convention takes place at the San Diego Convention Center, July 21-25, 2004. Visit [www.comic-con.org](http://www.comic-con.org) for more information. ☺

## Live the Saga

### New Website Immerses Players in Galaxies Game World

LucasArts has announced the grand opening of a new website that allows visitors to explore the world of *Star Wars Galaxies: An Empire Divided*. There, players can thoroughly immerse themselves in the game world, wandering through "the cantinas and bazaars of Tatooine and Naboo," learning "the details of character species and profession building," or catching up on the latest news of the Galactic Civil War. The site is full of free downloads, too, from screenshots and videos of Jedi in battle to wallpaper and instant messaging icons. Start your expedition at [www.livethesaga.com](http://www.livethesaga.com). ☺



# STAR SIDE



The late **SIR ALEC GUINNESS** (Obi-Wan Kenobi) is the subject of a recent BBC documentary. The program, *Sir Alec Guinness: A Secret*

Man

, examines the life and career of the enigmatic and much-loved actor and covers the course of his five-decade career that began on the stage at the age of 24.

**EWAN MCGREGOR** (Obi-Wan Kenobi) recently received a Top Scot Award for his contribution to Scottish presence on the silver screen at

an awards ceremony in Edinburgh. The Glenfiddich Spirit of Scotland Awards,

which took place in November 2003, began in 1998 as a way of recognizing Scottish individuals who are advancing their culture. McGregor was unable to be present, but his family attended the awards ceremony to toast their son.

As far as McGregor's months-long project in which he and his friend Charlie Boorman travel



around the world by motorcycle, recording the whole journey via helmet and bike-cams, McGregor took no chances. The actor enlisted in mechanic training, medical training and – most interestingly – kidnap-avoidance training. The project, called *Long Way Round*, was filmed in countries all over the world and will be released in autumn 2004.

But that's not all. Apparently, McGregor will be adding his voice talent to the Vanguard Animation CG feature film *Valiant*. McGregor will voice the lead character, a wood pigeon named Valiant, who becomes a hero in Great Britain's Royal Air Force Homing Pigeon Service during World War II. The homing pigeons aided the Allies in their battle against the Axis by flying vital messages about the enemy's whereabouts over the English Channel, all the while evading attacks by the enemy's Falcon Brigade.

## SPECIAL AWARDS

You already knew that *Star Wars* cast and crew members were among the most talented creative folks in the galaxy. But lately, other people are noticing too – and they're rewarding that talent with awards aplenty. Here are a few of the accolades your favorite actors, directors and effects magicians are up for this year.



### Sofia Coppola (handmaiden Saché)

It must be Sofia Coppola's year. The actor-turned-writer-director unveiled a stunning sophomore effort last year with *Lost in Translation*, a film so captivating that critics and audiences are still talking about it.

*Lost in Translation* won the Golden Globe Awards for both Best Picture – Musical Or Comedy and Best Screenplay. The film was nominated for Academy Awards for Best Picture, Best Director and Original Screenplay, as well as for the Orange British Academy Film Awards for Best Film and Best Screenplay (Original). And Coppola was nominated for two big directorial awards: the Directors Guild Award for Outstanding Directorial Achievement in Feature Film and the Orange British Academy's David Lean Award for Achievement in Direction.



### Liam Neeson (Qui-Gon Jinn)

*Love Actually* was last year's holiday heartwarmer that starred some of Britain's biggest screen stars and pushed the limits of ensemble casting. In it, Liam Neeson plays Daniel, a recently widowed father trying to help his young son navigate the treacherous waters of grade-school romance. The romantic comedy was nominated for the Golden Globe Award for Best Picture – Musical Or Comedy and the Orange British Academy's Alexander Korda Award for Outstanding British Film of the Year.

# THINGS

by Jenny Scott and Ben Harper

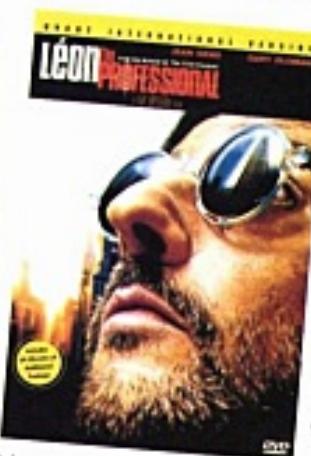
Also starring in the film are McGregor's *Moulin Rouge* castmate Jim Broadbent, Hugh Laurie of *Jeeves and Wooster* fame, Ben Kingsley and Rupert Everett. The film is being produced by John H. Williams, who produced *Shrek* and *Shrek 2*, and will be distributed in the United States by Disney. The film will finish production in December 2004.

And one final note on the world of McGregor: In a recent interview, he expressed much interest in snatching the reins of James Bond from Pierce Brosnan, once Brosnan steps down from the much-coveted role. When asked how he felt about it, McGregor said, "It's a fun thing to talk about when it's not really even in the cards." He added, "I think you'd have to think about it in the same way that I did with the *Star Wars* films. I really thought about it and spoke to people I knew, and in the end I just wanted to do it more and more the closer I got. I think it would be the same with Bond. It would take a bigger man to turn it down."

Here's hoping he'll be shaking up some martinis in the near future.



Up, Up and Away? Several sources have claimed recently that **NATALIE PORTMAN** (Senator Padmé Amidala) is the frontrunner to play gutsy journalist Lois Lane in the upcoming, much-beleaguered fifth installment of the *Superman* series. Portman's agent stated, "Nothing's conclusive," but apparently Portman is Warner Brothers' first choice to play Superman's companion, according to the Internet Movie



Database (IMDb). But who's to play the Man o' Steel? Both Josh Hartnett and Jude Law have given the thumbs-down to the role, and rumor has it that Brendan Fraser might be donning the blue tights.

The IMDb also reported that Portman has agreed to star in the sequel to *Léon* (aka *The Professional*), the film that catapulted her to stardom. Portman recently confirmed that she will be reprising her role as Mathilda and, despite needing a break after working on three *Star Wars* films, said, "The script's really great and worth delaying a vacation for."



**CARRIE FISHER** (Princess Leia Organa) honed her Jedi powers on an episode of *Celebrity Poker*, which aired

## RDS COVERAGE



### Keisha Castle-Hughes (Episode III Queen of Naboo)

Riding high on the critical and box-office success of last year's *Whale Rider*, Keisha Castle-Hughes recently became the youngest performer ever to be nominated in the Academy Award's Best Actress category. The 13-year-old New Zealander was also a nominee for the Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Supporting Role — and she's only appeared in one film so far.

The star of *Whale Rider* told a New Zealand newspaper that on the morning she heard the Oscar news she didn't believe it. "I figured that when I woke up, my mum would tell me it was all a dream. But then people were yelling on the phone at me and I realized it was real," she said.

In *Whale Rider*, Castle-Hughes plays Pai, a preternaturally determined

Maori girl who defies her grandfather to lead her floundering tribe. The film won the hearts of audiences the world over and has collected \$20 million so far in U.S. box-office receipts — not bad for a movie that cost only \$5 million to make.

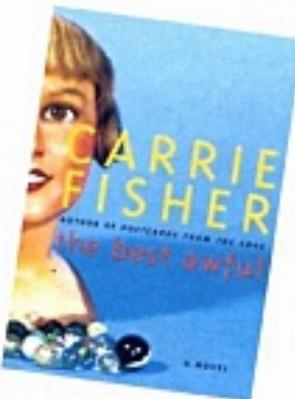
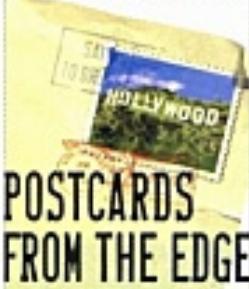
The teenager is only the second juvenile to be nominated for an Oscar for a leading performance. (Jackie Cooper was the first — getting a Best Actor nod for *Skippy when he was nine*.)

Movie studios sometimes push for young performers to be considered for the supporting categories — even when they appear in starring roles — because they are less competitive. But this year, the members of the Academy wouldn't fudge on Castle-Hughes' role, which was clearly a starmaker.

Castle-Hughes had never acted before being cast, at age 10, in *Whale Rider*. She will appear as the as-yet-unnamed Queen of Naboo in *Star Wars Episode III*. After that, she intends to continue acting, but she says, "I don't have anything lined up."

## CARRIE FISHER

**POSTCARDS FROM THE EDGE**



on Bravo TV on Jan. 6. Fisher participated in Game 5, and shuffled with David Cross, Tom Green, Mimi Rogers and Scott Stapp.

Also in January, Simon & Schuster released Fisher's new novel, *The Best Awful*, the sequel to her wildly successful book *Postcards from the Edge*. The story follows the life of Suzanne Vale as she deals with cheating husbands and film-industry woes, all the while showering her daughter Honey with love.



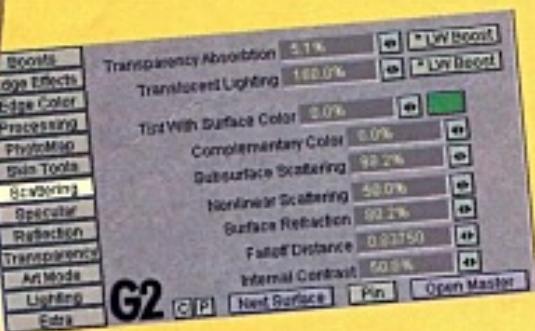
### Keira Knightley (handmaiden Sabé)

While her *Star Wars* screen time may not add up to much, Keira Knightley has become well known and adored by movie fans.

For her work in *Pirates*, Knightley was awarded the Visual Effects Society's award for Outstanding Performance by a Male or Female Actor in an Effects Film and was nominated for the Song Ericsson Empire Award for Best British Actress. *Bend It Like Beckham*, in which Knightley played a vivacious, soccer-mad teenager, scored a Golden Globe nomination for Best Picture – Musical Or Comedy. *Love Actually*, in which she played a beaming newlywed, was also nominated for a Golden Globe in that category. (See also "Appearing Knightley," page 34.)



The award, which Hery accepted on behalf of the team was one of 11 Scientific and Technical Awards bestowed by the Academy.



G2  
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**TEMUERA MORRISON** (Jango Fett) stars in *Spooked*, a thriller based on Ian Wishart's novel *The Paradise Conspiracy*, about a New Zealander who dies mysteriously

after happening upon some incriminating files he discovers after buying a used computer.



**JACK THOMPSON** (Clegg Lars) plays Jack Jones in the upcoming *The Assassination of Richard Nixon*, which stars Sean Penn, Naomi Watts and Don Cheadle.

Thompson can also be seen in *Man-Thing*, based on Marvel Comics' series about a



### Industrial Light & Magic (Visual Effects)

A team of wizards from Industrial Light & Magic got a special valentine this year, when the Academy of Motion Picture Arts and Sciences awarded them with a special Oscar for Technical Achievement as part of the 76th annual Academy Awards.

The team – Christophe Hery, Ken McGaugh and Joe Letteri – was honored for developing practical methods for using a technique called "subsurface scattering." The groundbreaking methods have dramatically improved the appearance of CG-generated translucent surfaces and have been used to create more realistic-looking skin on digitally created characters.

Audiences got their first glimpse of subsurface scattering in 2002's *Harry Potter and the Chamber of Secrets* – the CG house elf Dobby was created using the technique – but work on subsurface scattering had already begun during production of *Star Wars: Episode II Attack of the Clones*.

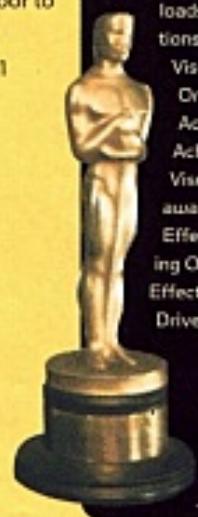
"The idea is to simulate the effect of translucency and depict how light penetrates inside the skin and scatters around the different tissues, then comes out at different points," explains Hery. "Traditionally in computer graphics, we've followed the idea that light shines on a particular point and bounces off the same point. Subsurface scattering allows light to go into a certain point and come out in different places," he says. "It opens the door to all different kinds of materials in computer graphics – especially skin."

The award, which Hery accepted on behalf of the team was one of 11



### ILM Makes Out Like Pirates

In addition to earning a special Oscar for Technical Achievement (see story below), Industrial Light & Magic's effects work on *Pirates of the Caribbean: The Curse of the Black Pearl* has garnered boatloads of awards nominations: for the Oscar for Visual Effects, the Orange British Academy Award for Achievement in Special Visual Effects, and 13 awards from the Visual Effects Society, including Outstanding Visual Effects in a Visual Effects Driven Motion Picture.



mindless swamp creature that becomes more dangerous as his victims' terror grows.



**GRAEME BLUNDELL**  
(Ruuwee Naberrie) starred as Ralph Dare in the two-part miniseries *Mating Time*, a Romeo-and-Juliet tale set in a rural Australian town.



**KEE CHAN**  
(a Senator in Episode III) played the character Stoney in *Deluxe Combo Platter*, a romantic comedy in which a small-

town waitress duels it out with a city girl.

over the attentions of the town's most eligible bachelor.



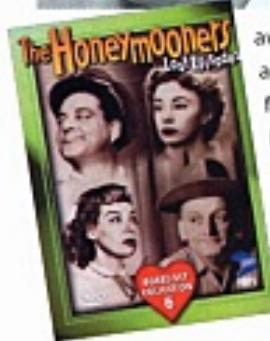
**HUGH QUARSHIE**  
(Captain Panaka) took part in BBC's "Celebrity Bargain Hunt Live" program on Nov. 20. The program pitted Quarshie and his *Holby City* co-star Art Malik against another British medical drama's cast – Sarah Manners and Matthew Waite of *Casualty*. Each team was given £500 and



the task of purchasing three antiques that would bring in a profit when auctioned live on television. All proceeds from the auction went to BBC's charity Children in Need.



**ART CARNEY**  
(Saundan in "The Star Wars Holiday Special") passed away on Nov. 9 at the age of 85. Carney was famous for his role as Ed Norton on *The Honeymooners* and had a very distinguished career in film and television.



### Ewan McGregor (Obi-Wan Kenobi)

Ewan McGregor earned praise for his role in the fantastical Tim Burton film *Big Fish*, in which he starred as the young incarnation of Ed Bloom, a teller of tall tales. *Big Fish* was nominated for several Golden Globe Awards, including Best Picture – Musical Or Comedy, and was also nominated for the Orange British Academy Film Award for Best Film.

McGregor himself was nominated for a Sony Ericsson Empire Award for Best British Actor for his role in *Young Adam*, a brooding British film based on the novel by 1950s Scottish cult novelist Alexander Trocchi. *Young Adam* debuted at Cannes last year and was released throughout Europe but could only be seen in the United States – in an edited version – on the film-festival circuit.



### John Ratzenberger (Major Derlin) & Bruce Spence (Episode III)

One of last summer's best-loved movies was the animated fish tale *Finding Nemo*, which tells the story of a clown-fish father's journey across the wide ocean to rescue his son from a Sydney dentist's aquarium.



The movie featured the voice of several well-known actors, such as Albert Brooks, Ellen DeGeneres and Geoffrey Rush. But many *Star Wars* fans don't realize that the animated cast also includes the voices of *Star Wars* actors John Ratzenberger and Bruce Spence. Spence provides the voice of Chum (the shark who says, "You know for a clown fish, he's not that funny"). Ratzenberger, who has performed voice work in all five Pixar feature films to date and is best known for his role as Cliff on television's *Cheers*, is the voice of the school of fish that gives Marlin and Dory directions.

*Finding Nemo* was nominated for the Golden Globe Award for Best Picture – Musical Or Comedy, and was also nominated for the Academy Award for Animated Feature Film.



### Natalie Portman (Senator Padmé Amidala)

Although the talented Natalie Portman has been busy with her role as Senator Padmé Amidala, she has found time to work on several projects, including last year's evocative Civil War-era love story *Cold Mountain*. Portman turned in a powerfully moving performance as Sara, a young mother whose husband is away at war. The film was nominated for the Golden Globe Award for Best Picture – Drama and received several Oscar nominations.



# PREQUEL

PREQUEL UPDATE



## Beginning of the End

Rick McCallum Reveals How Episode III Is Taking Shape



The much-anticipated completion of the "first assembly" of *Star Wars: Episode III* was quickly approaching when we caught up with producer Rick McCallum at his office at Skywalker Ranch in late February. He estimated then that the first assembly – the first version of Episode III that can be viewed from beginning to end like a real movie – would be ready in early March.

McCallum said only select members of the Episode III team would comprise the audience for this first viewing of the complete cut of the movie, including, of course, director George Lucas and editors Roger Barton and Ben Burtt. And once they had seen and discussed the

film's first assembly, McCallum said they finally would be able to make arrangements for pickup shooting in London – a process that now may take place in the summer.

"We had hoped to begin our first round of additional shooting in the spring," said McCallum, "but now it looks like we might not be able to do that until sometime during the summer."

McCallum said one reason for the delay is that so many shots for Episode III require digital input, which takes a great deal of time. In addition, he said that trying to coordinate pickup shooting with the schedules of the actors is complicated, since many of them are now

# UPDATE FOR EPISODE III

by Jane Irene Kelly



**F**riends? Enemies? Undecided? Only on screen, of course! The plot of *Star Wars: Episode III* revolves around the relationships of the three characters played by (from left) actors Ian McDiarmid (who plays Supreme Chancellor Palpatine), Hayden Christensen (Anakin Skywalker), and Ewan McGregor (Obi-Wan Kenobi), photographed in a small park between soundstages at Fox Studios Australia.

Photo by Ralph Nelson Jr.

**S**ee-Threepio (actor Anthony Daniels) may be proficient in more than six million forms of communications, but he seems perplexed about what to say regarding photographer Ralph Nelson's dairy-cow cap. It might come in handy on Threepio's next trip to Tatooine. Photo by Ralph Nelson Jr.

working on other projects. And finally, Lucas needs time to decide exactly what additions or changes he wants.

"We can't do much until we have seen the first assembly," emphasized McCallum. "And once we do, then all hell breaks loose, because we know that we're going to lose 20 or 30 minutes of the movie because we can see that same things just don't work."



PREQUEL UPDATE



Actor Hayden Christensen, who plays troubled young Jedi Anakin Skywalker, takes a break during a grueling lightsaber fight with his onetime mentor, Obi-Wan Kenobi, played by Ewan McGregor. Photo by Ralph Nelson Jr.



**W**ith director George Lucas in the background discussing the next shot with first assistant director Colin Fletcher (far right), Robert Moleski, standby props, makes sure that actor Hayden Christensen (Anakin Skywalker) has everything he needs when Lucas shouts "Action!" Photo by Merrick Morton.

**A** Trade Federation cruiser bridge, seen in this sweeping view, will never look this empty or immaculate again. Photo by Ralph Nelson Jr.



For several months, editors Burtt and Barton have been devoted to finishing the first assembly of Episode III, and each is responsible for editing specific portions of the film. Burtt has been focused on fine-tuning select action sequences – including the opening space-battle sequence and a dramatic encounter between Obi-Wan Kenobi and the film's newly introduced villain, General Grievous. The rest of the film – including a crucial and emotional scene featuring Obi-Wan and Anakin Skywalker – is pretty much in Barton's hands.

Each editor spends a portion of every working day collaborating one-on-one with Lucas – Burtt in the morning and Barton in the afternoon. They go over select cuts of the film that either need to be sent to or have returned from the Animatics Department at Skywalker Ranch, which also receives a daily visit from Lucas. The animatics team

cleans up each rough sequence and creates placeholder visual effects that ultimately serve as a guideline for the special-effects team at Industrial Light & Magic. Once Lucas is satisfied with the look of a particular sequence, it is turned over to ILM for detail work.

"Editors piece a movie together shot by shot," said Burtt, who was working on a scene featuring Obi-Wan the day Insider met with him at Skywalker Ranch. "In a way, what we do is like writing. The director provides the 'words,' and the editor builds the 'sentences,' which are the scenes. Put together, they tell a story."

On one of the four computer monitors at Burtt's workstation was an image of actor McGregor in mid-jump in front of a greenscreen.

*continued on page 30*



Senator Mon Mothma (played by actress Genevieve O'Reilly) speaks her mind in the Coruscant office of a compatriot, Senator Bail Organa of Alderaan. Digital work by ILM.



Senator Bail Organa (actor Jimmy Smits) is pleased to see friends and confidants in his office in the Senate building on Coruscant. Digital work by ILM.

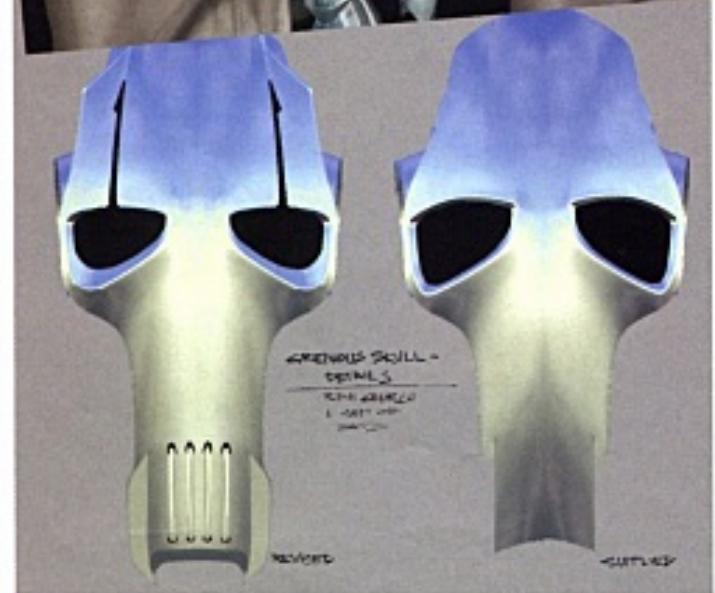
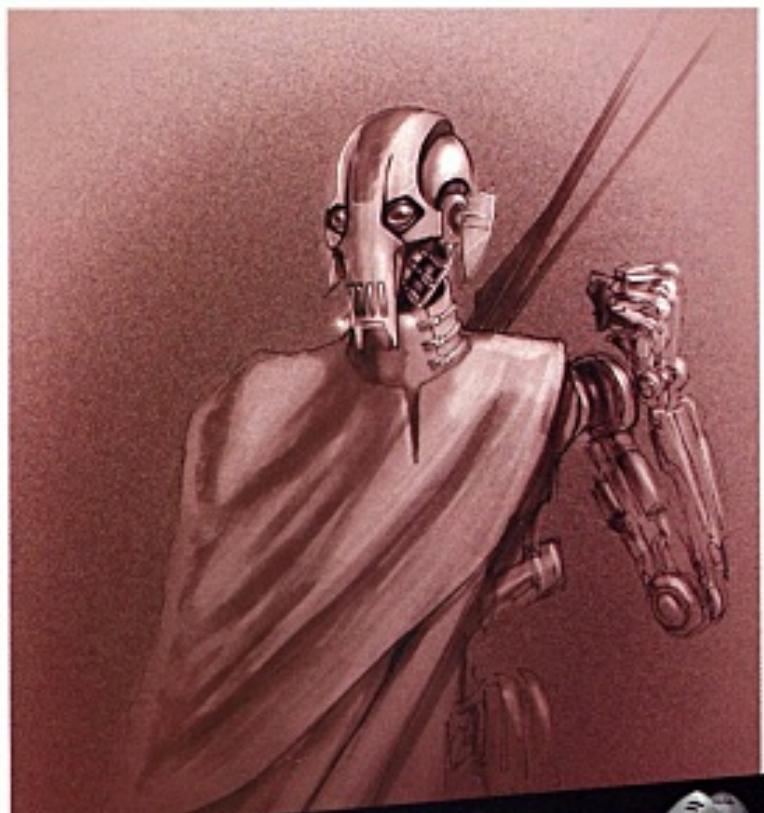


Senator Fang Zar (actor Warren Owens) is alarmed by what he hears in the office of Supreme Chancellor Palpatine. Digital work by ILM.





Sometimes Jedi Obi-Wan Kenobi (actor Ewan McGregor) appears to have the weight of the world on his shoulders. In *Star Wars: Episode III*, he will bear the weight of an entire galaxy. Photo by Merrick Morton.



continued from page 27

The scene is from a part of the film when Obi-Wan must jump down and land behind two other characters who have yet to be computer-generated. A man wearing jeans and a flannel shirt represented one character in the scene. An actor wearing a body-suit that blends with the greenscreen represented the other character. Burt was preparing to add background elements to this shot, which still needed to be sent to the animatics team.

"We work with at least eight layers of video elements," he said. "Backgrounds, middle grounds, foregrounds – anything that is important for telling the story. Everything in this room is done in a 'collage state.' We adapt previsualized scenes and then add every other element that's going to be in there – background characters, flying spaceships, beams of light – then we send it to animatics, and they make it look much better."

That same week, Barton was adding sound details to an intense action sequence featuring Obi-Wan Kenobi and Anakin Skywalker. Barton was adding the sound of a lightsaber activating at the precise moment when one of the characters stopped speaking so as not to interfere with a crucial piece of dialogue. He had already added music to the scene, which sets the tone for this dramatic sequence and serves as a placeholder until John

Williams composes the score for Episode III.

"Music and effects are so important to selling the cut," said Barton. "Those elements get you emotionally involved and are necessary to communicate an idea. Some people argue that it's better to watch the first cut of the movie 'dry' (without music or effects) because you aren't distracted and can more easily spot flaws. But without effects, it's hard to go along for the ride. And I think we should watch it the way the audience will."

While they awaited the completion of the final assembly, McCallum and Lucas were making their regular visits to ILM's "C Theater" in San Rafael to watch "dailies." These sessions, which are also attended by key staff such as ILM visual-effects supervisor John Knoll and animation director Rob

Coleman, can include any sequence of the film. What is shown depends on what ILM has ready on a given day for Lucas to critique.

Right now, the sessions are quite short – usually less than an hour and sometimes only a few minutes. But McCallum said that's going to change very soon – especially once the first assembly is complete and a full team of animators for Episode III has been hired and is ready to go to work.

"We know everybody that we are going to hire now at ILM," said McCallum. "I'd say that by May we'll have about 50 or 60 animators in place."

Until then, said McCallum, "You know what I'm going to say: There's not much else I can tell you about!" ☺

**G**eneral Grievous and his bodyguards began to take shape in paintings long before filming on Episode III began. Renderings by Warren Fu (top), Alex Jaeger (middle), and Ryan Church (bottom) combined to form the leader of the Separatist armies.



**A**ctress Natalie Portman (front) prepares for action in a Senate chamber floating platform, joined by her handmaiden Motte (actress Kristy Wright). Photo by Paul Tiller. (Above)

**P**hillip Beardsmoore (left), senior moldmaker, and Keith Rae (right) foreman moldmaker, carefully remove the silicone mold in the Props Department for a new Neimoidian blaster rifle. Photo by Paul Tiller. (Middle)

**D**irector of photography David Tattersall measures light in the tight confines of an elevator aboard a Trade Federation cruiser. Looks like he has his work cut out for him! Photo by Merrick Morton. (Below)



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STAR WARS.com

# JUMP TO HYPERSPACE STAR WARS.com

by Pablo Hidalgo, Internet Content Provider  
edited by Paul Ens, Director of Lucas Online

## Webcam

Since returning from Australia, the webcam has found a quieter home at both Skywalker Ranch and ILM. Though the nature of post-production is very different from production, fans nevertheless want the webcam to be there as Episode III undergoes its lengthy process.



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STAR WARS.com

## Chat Excerpts Ben Burtt, Sound Designer



### *Unfrozen Caveman Lawyer:*

Hi, Ben! Thanks for joining us. Can you tell us if we will be hearing the familiar sound of the TIE Fighters in Episode III?

**Ben Burtt:** I've made it a goal to connect the sounds of the prequel to the original trilogy. There will be sounds that are precursors to the familiar TIE-fighter sounds because I want to make connections with the films in sound, as has been done in art direction.

**D\_Pendo:** Will you be creating all new Wookiee dialogue for Chewbacca, or will you just recycle?

**Ben Burtt:** I'm always amazed when I go back and find that we have plenty of unused Chewbacca that we can use. [Thank goodness for the "Holiday Special"]! There will probably be some new stuff as well.

**Phantom\_Dennis:** Does the new bad guy in Episode III speak an alien language or have some sort of electronic speech?

**Ben Burtt:** He will definitely have some kind of processing to his voice. I don't know just what yet.

**Evet\_Fros [-@-]:** Have you recorded any new sounds for Episode III?

**Ben Burtt:** Yes. Just last week I recorded rusty nails being pulled out of warped wood. I've been waiting 10 years to do it because I wanted the nails rusty enough.

**Spirit\_Gurl:** Will the duel be musically silent as in the style of Episode V?

**Ben Burtt:** I would love for part of it to be musically silent because understating it can be so powerful. After all, are not laser swords themselves music?

**Bike\_Guy:** Have you been involved with the sound effects for the Clone Wars animated micro-series?

**Ben Burtt:** Only to the extent of watching the episodes and making recommendations to the sound editor, Eric Foreman. We now have over 5,500 sound effects built up from the Star Wars films, so there's too much material for anyone to sort through to do a Star Wars show.



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## Set Diary - Excerpts from Pablo Hidalgo's journal on the Episode III set

### Cloning Around

Temuera Morrison was the face of Jango Fett, the source of the clones in Episode II. Young Bodie Taylor played the unmasked adult clones seen in the clone commissary in that same film. Now that some time has passed in the galaxy, both Taylor and Morrison will play different clones from different batches. Morrison so far appears to have most of the speaking parts, attributed to a variety of clone commanders in the script.

"You can even merge the two [actors' faces]," suggests George Lucas while discussing the computer-generated clone troopers. "It doesn't have to look exactly like Temuera because he's the older guy, and Bodie's the young guy, and these can be any age in between. If anything, if you do use Temuera, it'd be good to make him a little bit younger."

"When we model it, we can use a patch topology to define a shape that we can transition one to another," suggests John Knoll, visual-effects supervisor for Episode III. This means that the digital model of the unmasked clone trooper can have two extremes – a Taylor face and a Morrison face, with the artists being able to dial in different percentages of each one.

### Walking with Grown-Ups

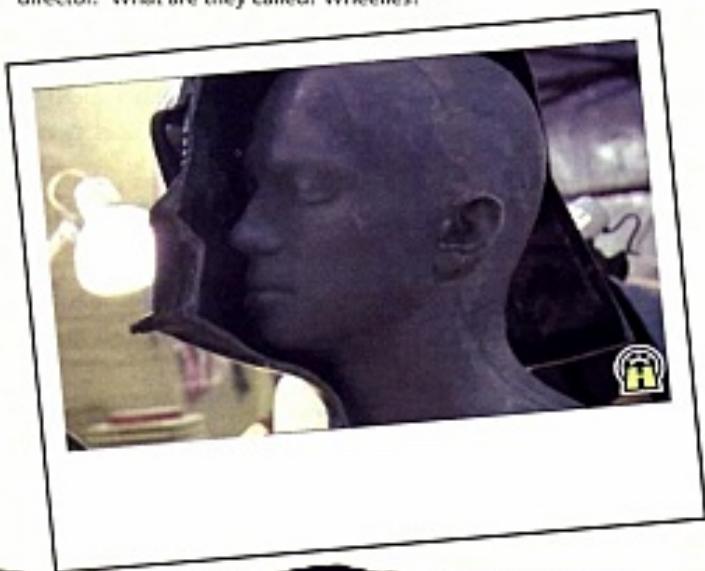
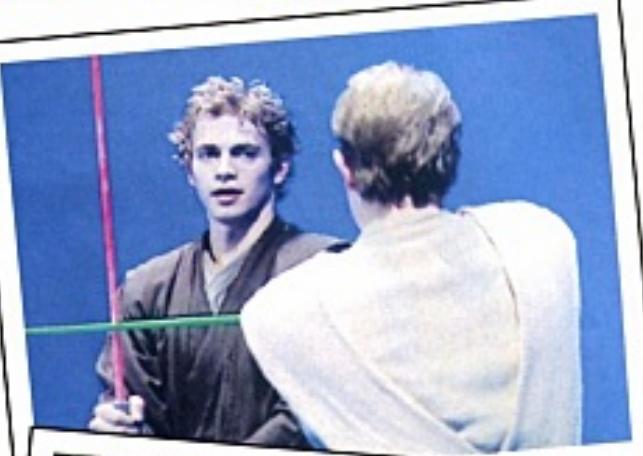
One of the recurring challenges in animating Yoda is determining what's going on with his legs. On several occasions in Episode II, there were to be scenes where Yoda was walking alongside his full-sized Jedi companions, Obi-Wan Kenobi and Mace Windu cover such distance with their long strides that the little green Master couldn't keep up, and a workaround solution was his hovering chair seen in *Attack of the Clones*.

In Episode III, there will be several scenes wherein Yoda walks in similarly lofty company – he walks and talks alongside Bail Organa and Obi-Wan Kenobi. On set in Sydney, a little-person stand-in walked with actors Jimmy Smits and Ewan McGregor as they blocked the scene. She set the pace for Yoda's taller co-stars.

In animating Yoda to match her steps, there was resistance at first to having the Jedi Master walk that fast. Looking at the Episode I footage, however, there is a brief precedent that can be applied to Yoda's "walking with grown-ups," as Lucas calls it. "This is pretty fast. If he was walking this fast, he could keep up with those guys," he says.

"So, we won't have to give him Rollerblades?" asks Knoll.

"Or those shoes with wheels in the back?" asks Rob Coleman, animation director. "What are they called? Wheelies?"



Hyperspace subscribers are the first to see the new series of "Making Episode III" webdocs. These documentaries will cover all aspects of Episode III production from the early preproduction meetings to the latest visual effects developed at ILM.

# Appearing Knight

by Gabriela Tscharner-Patao

*She was only the Queen's decoy in *The Phantom Menace*, but Keira Knightley takes the lead with roles in *Pirates of the Caribbean* and the upcoming *King Arthur*.*

**W**e both have brown hair and brown eyes," sighs Keira Knightley in response to the question about her striking resemblance to Natalie Portman, the actress for whom she doubled in *Star Wars: Episode I The Phantom Menace*. "I stood next to her a couple of months ago, and I can safely say that's where the similarities end." Her voice grows stronger as she lists the differences. "She's skinnier and smaller than me. She's more petite, and I'm sort of bigger."

She laughs and holds her hands about two feet apart, like a fisherman describing the size of his latest catch. "And there's about this much of a height difference."

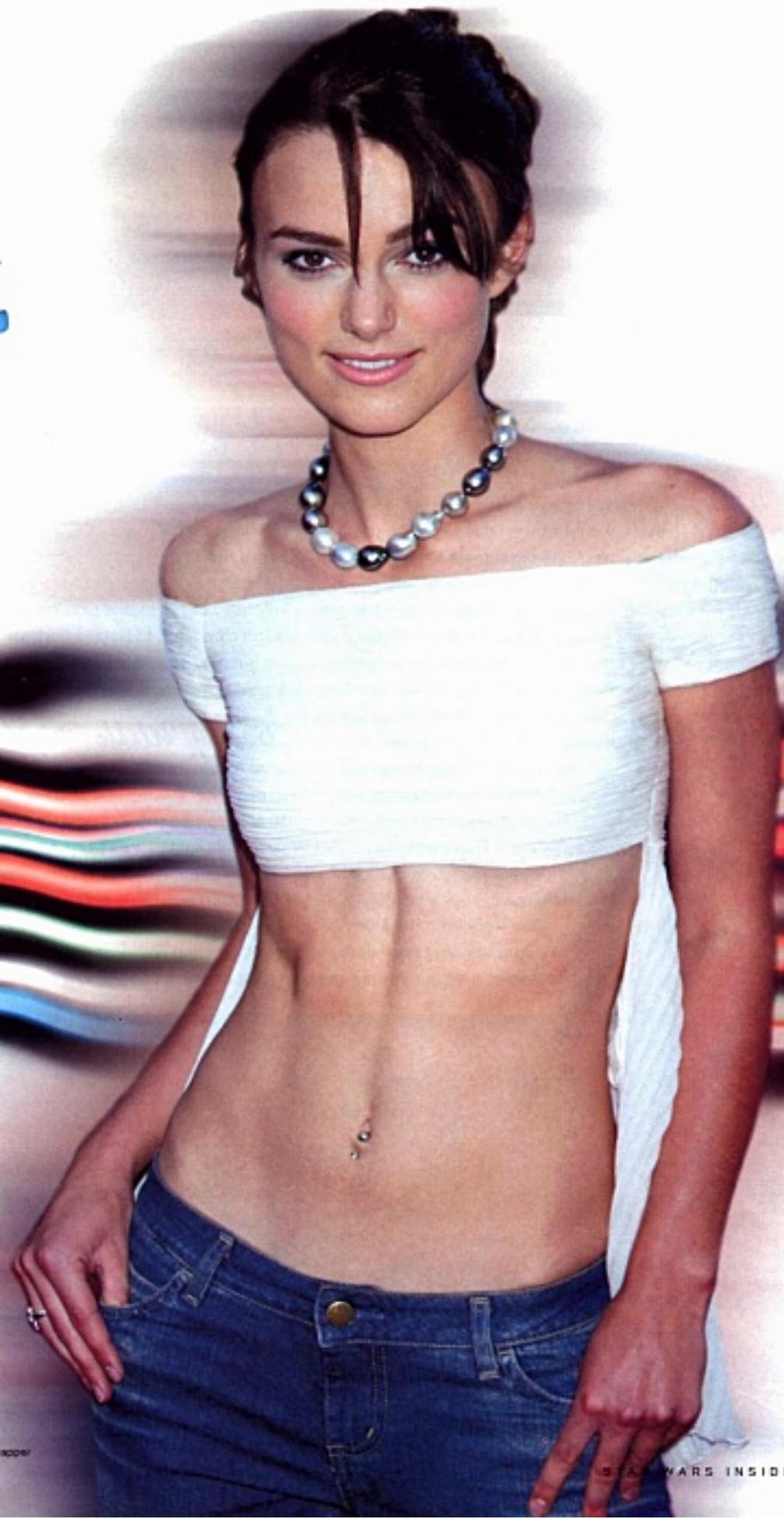
As much as the 5-foot-7-inch Briton downplays her celebrated resemblance to the 5-foot-4-inch Portman, that is exactly what launched Knightley's career. She was only 12 years old and virtually unknown when she landed the role of Sabé in Episode I – a role for which she received little attention initially. George Lucas wanted

the story to be a surprise and therefore kept Knightley's existence under wraps. In early interviews and promotions, Natalie Portman couldn't even mention the decoy queen. Knightley understood. "I was basically an extra. I can't even remember George Lucas talking to me."

Others found Knightley's participation to be far more important than the role of a mere extra. In previous interviews, casting director Robin Gurland commented on how difficult it was to cast the role of Sabé. "Originally we were going to use a stand-in, but that was before we found a girl by the name of Keira Knightley," she said. "Her resemblance to Portman is striking."

The 18-year-old claims not to remember much of the *Star Wars* shoot, and jokes: "Nobody remembers much from when they were 12, right?" Some would certainly disagree, especially if they had had Knightley's *Star Wars* experience. The bubbly teenager does, however, recall the elaborate and beautiful costumes made for a Queen,

ley





even though wearing them was not an easy task for a 12-year-old. "It took several people to help me get dressed every day. I remember being told all the time to be careful not to spill [anything] or damage the costumes." The Queen's wardrobe and makeup was specifically designed so that it would conceal differences in size, shape and age between the actresses in order for the secret of the decoy to be maintained.

In typical *Star Wars* fashion, Knightley wasn't told anything ahead of time about the part she was going to play. "We had to sign a secrecy agreement and were only given our pages of the script the day of the shooting." While working on the film during her summer holiday for two weeks, the *Star Wars* experience was quite a strange one for the young and inexperienced actress. "I didn't realize what I

was doing until the last day of shooting when somebody said, 'She's a decoy,' and I was like, 'Oh, am I? That's what I was supposed to do?' Nobody had told me."

One story from the *Star Wars* set was that once both actresses were in costume and

in character, not even their mothers could tell Keira and Natalie apart. Knightley confirms with a chuckle. "I remember one incident where I was running down the corridor in full makeup, and Natalie's mom was running after me calling, 'Natalie, Natalie!' When I finally turned around, she went, 'What is it with you?' I remember her stunned face [and her] saying, 'Oh, it's Keira.'"

Despite her insistence that their resemblance is overstated, Knightley doesn't want to come across as sounding as if she resents being compared to Natalie Portman. "Well, Natalie is a good-looking girl. If I absolutely have to look like somebody, I'm glad it's not Arnold Schwarzenegger!"

## Decoy With Dyslexia

Keira Knightley was born in 1985 in Teddington, England, to a screenwriter mother and an actor father. No wonder she asked for an agent when she was only three years old.

"I'm not quite sure I knew what an agent was back then," she laughs. "But they were always calling the house for my parents, and I thought it was really unfair that I didn't have one."

As a child, Knightley frequently visited theaters and was drawn into the acting world. She spent plenty of time backstage while her dad performed, and she saw early on the perks and hassles of the



## Alethea McGrath —

Madame Jocasta Nu (Episode II)

A veteran actor of Australia's stage and screen, Alethea McGrath brought a wealth of experience to her role as Madame Jocasta Nu, director of the Jedi Archives in *Attack of the Clones*. Her character might seem haughty, but the actress is anything but.

"I was built for speed," McGrath says, describing her younger years when she regularly raced a steam train into the station to get to school. When asked whether she was disappointed that she didn't get to wield her lightsaber in Episode II, she replies, "Yes! It was quite an old-fashioned dress I had to wear, and I expected it to be a cloak. I don't know if a female Jedi Master was supposed to fight. Maybe she would just give dirty looks."

McGrath landed the Jedi role after a short meeting with casting director Robin Gurland, who immediately hired her. But she only met with director George Lucas on the day her scene was shot.

"He was very gentle and considerate. He came to me in the dressing room and said, 'Look, I'm very sorry. They always tell me I

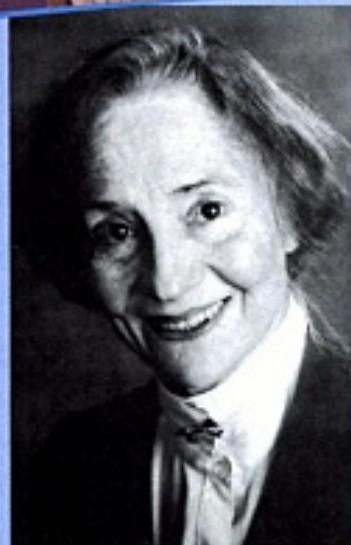
wrote too much, and I've got to cut this speech of yours. Can we cut this line and this line? I do apologize.'

Of the other actor in her scene McGrath recalls, "I got to the makeup room, and there was this gentleman sitting by the makeup bench. I supposed this was the man in my scene. I said 'Hello, I'm Alethea McGrath. What's your name?' Ewan McGregor," he replied, and I said, 'Good, we'll do our lines,' and we did. Nobody told me he was in *Moulin Rouge!* and a big star."

Most actors lament that some of their best performances vanish during editing. Originally, as Obi-Wan studies the bust of Count Dooku, Nu explained a little more of the Count's history to the Inquisitive Jedi. McGrath reveals that the original version of this scene shed light on both her character and Count Dooku.

"It was a lovely bit," she says. "I got quite sentimental about it because [our characters had] been in love at one stage. I was almost tearful, you know. I touched his bronze face and thought of happy times, and I ended up by saying, 'It was sad that he turned to evil.'"

— Peter Roberts





profession. "It's an amazing world to see as a child and I think one that really draws you in. You either absolutely hate it or love it."

There was only one obstacle to overcome before her career could take off. Knightley is dyslexic, and at the age of six she could neither read nor write a word. Her burgeoning acting talent concealed the problem at first. "I actually tricked them. I was listening to book tapes, memorizing them and pretending to read." Her grandmother was the one who detected the act, and Knightley's mother decided she had to do something. She cut her daughter a deal: If Keira came to her with a book in hand and a



smile on her face every day for the summer holiday, she promised, she'd get her daughter an agent. Using special colored glasses that help dyslexics unscramble letters, Keira practiced reading and writing all summer long. "I think my mother felt so guilty having made her six-year-old do this that she really did get me an agent," she smiles with a wink. "I landed my first part at seven."

Nonetheless, Knightley was allowed to act on one condition — she could never miss school, so she could work only during holidays. "That's why acting felt to me like camp," Knightley recalls. "I had to keep my grades up. If I slipped, I wasn't allowed to act."

Knightley got her first part in the 1992 TV movie *Royal Celebration*, starring Minnie Driver

Still can't tell Padmé from Sabé? It's all in the clothing. The black travel gown (facing page) and the red-and-black battle dress (this page) were worn exclusively by Keira Knightley as the Queen's decoy, Sabé.

## Rena Owen —

Taun We (Episode II) and Senator Nee Alavar (Episode III)

Best known as Beth Heke in *Once Were Warriors*, New Zealand-born actress Rena Owen appears in two Star Wars roles, as the Kaminoan Taun We in Episode II and as Senator Nee Alavar in Episode III. The actress sees the women of Star Wars as role models.

"They are leaders and have positions of power," she says, referring to characters such as Princess Leia and Senator Padmé Amidala. "However, let's face it, they are surrounded by boys who drive much of the action."

She acknowledges, however, that George Lucas didn't have much of a choice to change that. "He was bound to tie all the episodes together and make the characters fit the original trilogy from the 1970s."

Owen says she had a blast making the films. She especially enjoyed the collaboration with her longtime friend and former co-star Temuera Morrison [Jango Fett], who also played her abusive husband in *Once Were Warriors*. "We used to joke on the set that we went from domestic wars to Star Wars."

Owen not only lent her voice to the aide of the Prime Minister of Kamino, but also served as the human model for the CGI character. "I see quite a lot of myself in Taun We," she says proudly. "I loved that she had no limits, no backstory. I could take all the dramatic freedom I wanted with her. It was much more fun playing Taun We than a human being."

As one of the women in Star Wars, at a recent convention Owen received what she sees as the ultimate compliment. "A fan came up to me and wanted to share something. He told me that Taun We was a first for him: the first time he wanted to make love to an alien."



and Rupert Graves. She continued acting steadily, "usually in parts that involved me running in the picture shouting 'Mummy' or 'Daddy' a lot."

Her first brush with Hollywood was her role as Sabé in *The Phantom Menace*, a film that brought her to the attention of Gurinder Chadha, director of the independent hit *Bend It Like Beckham*.

## From Hooligans to Pirates

Beckham tells the story of an English girl of Indian descent who, confined by the tight rules of her Indian-born parents' culture, feels tempted by the freedom women enjoy in the Western world, which includes playing soccer. The film struck a nerve on both sides of the Atlantic, in large part because of the appealing cast.

"People constantly tell me how much they love this movie," marvels Knightley, who plays the star of her soccer team and the heroine's best friend. "I was out of the country shooting in the Czech Republic when *Bend It Like Beckham* came out in the UK. I sort of missed the whole hoopla."

While her performance won Knightley praise, her soccer skills were never anything to rave about. "I am not a good player, but everybody keeps challenging me to a match and wants to see what I can do with a ball. But I'm sooo bad." Instead of playing, she watches soccer now. She picked up the habit while filming *Pirates of the Caribbean: The Curse of the Black Pearl* in Los Angeles. "I got really homesick for England and started going to an English pub in Santa Monica. Every Sunday morning at 6:30 they show live English football there."

*Pirates of the Caribbean*, inspired by Disney's theme park ride of the same name, was last summer's high-sea romp that has generated more than \$600 million in box

TOP: Knightley (2nd from R) poses with *Bend It Like Beckham* co-star Parminder Nagra (2nd from L) and soccer stars Tiffany Millett (L) and Mia Hamm (R) at the opening of WUSA soccer season in Washington, D.C., in April, 2003. RIGHT: Knightley and *Pirates* co-star Orlando Bloom arrive at the European premier of *The Pirates of the Caribbean: The Curse of the Black Pearl* in London last July.



Photo by Jeff Snyder

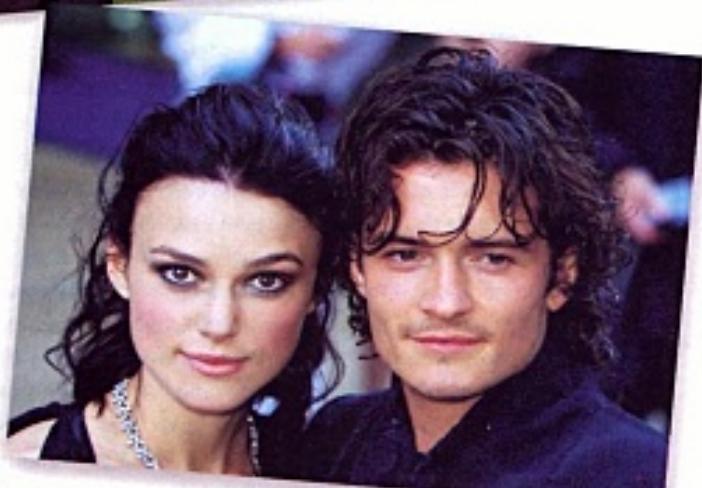


Photo by Matt Dunham

## Amy Allen —

### Aayla Secura (Episodes I, II and III)

Amy Allen is living a *Star Wars* fan's fantasy. She had been working at Industrial Light & Magic as a production assistant for only a few months when her boss asked her if she was interested in portraying a *Star Wars* character. "I said, 'Sure, that sounds like fun,'" recalls Allen, a former film student at San Francisco State University who had no training as an actor.

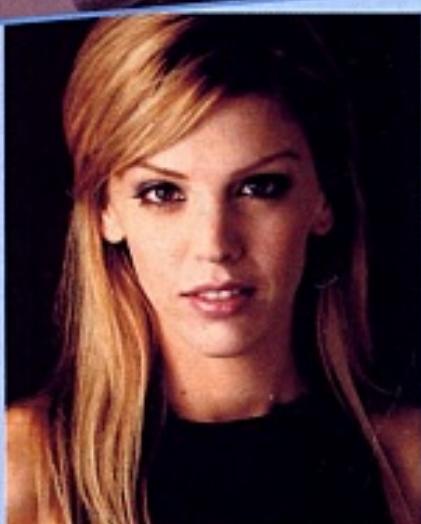
She portrayed Aayla Secura, a blue-skinned Twilek Jedi, for the Episode I DVD. In a modification to the theatrical version of *The Phantom Menace*, Senator Padmé Amidala's formerly human-filled pod was instead populated with Twileks.

Allen later reprised her character, which had originated as a comic-book figure, as a last-minute addition to the cast of Episode II. In *Attack of the Clones*, she fights side by side in

the Geonosian arena with Jedi such as Obi-Wan Kenobi and Mace Windu. "I had been blue once before, so I knew I'd have a good time," she jokes. "There's nothing like being painted and dressing up in spandex in front of your co-workers!"

She considers the women in the *Star Wars* universe to be significant and powerful role models. "The response I've received from women around the world has been tremendous. At conventions, I meet little girls who dress up as Aayla Secura and are inspired by the character. That to me is the ultimate tribute."

From Princess Leia to female Jedi such as Aayla Secura, the women of *Star Wars* are a force to be reckoned with. "They are tough and have an overwhelming sense of purpose in a male-dominated world," says Allen. "Their impressive minds are absolutely comparable to their male counterparts. However, what makes my character unique is her ability to follow her heart. She dives right into a situation before thinking about the potential consequences."



## Ayesha Dharker —

### Queen Jamillia (Episode II)

For actress Ayesha Dharker, the journey into the Star Wars universe was almost a fantasy in itself as she took on the role of Naboo's ruler Queen Jamillia in *Star Wars Episode II: Attack of the Clones*. "I just didn't really believe that I was going to be in it," she says.

A child of the Star Wars generation, Dharker remembers that it wasn't until she laid eyes on a certain co-star that the reality of her role hit home. "I came down to the set to meet George Lucas, and he was directing a scene with Hayden Christensen, Natalie Portman and Artoo Detoo! When I saw Artoo, I thought 'Oh my god, I'm actually here!'"

Of her character, Dharker notes that her take on the Queen came from letting her imagination take flight. "The costume did more work than me," she laughs.

While *Attack of the Clones* was Dharker's first foray into science fiction, her other movie credits include the acclaimed *City of Joy* and most recently the comedy *Anita and Me* — but it was her appearance in *The Terrorist* that

led her to the role of Jamillia. Robin Gurland, Lucas' casting director, came across an article about the movie written by actor John Malkovich. Actor Samuel L. Jackson (Mace Windu), who also admired the film, provided a screening copy, which led to a chase after Dharker via the director in Madras and the actress' father in Bombay. "It was just the most surreal thing from start to finish," Dharker says.

Having worked mostly on low-budget independent films, Dharker was amazed by the technology at work on Episode II. "It was so different from anything I'd ever been involved in. I didn't work with a greenscreen, but one of the characters in my scene [Sio Bibble] wasn't available — so he was shot later and then digitally inserted. It was fascinating!" Recalling her enduring memory of Episode II's set, Dharker notes, "What I was overwhelmed with was how friendly and relaxed everyone was."

After a successful London run in the Bollywood-themed musical *Bombay Dreams*, Dharker is off to Broadway to reprise her role. Her next project will be *Colour Me Kubrick*, starring John Malkovich.

— James Swallow



office results worldwide. The Jerry Bruckheimer production features Knightley as Elizabeth Swann, a governor's daughter who gets kidnapped by pirates. "The role was designed to be a damsel in distress," she recalls. "But during shooting everybody agreed that she should be a bit more proactive, and suddenly they had me climbing up the ship's wall and fighting with poles, which I hadn't trained for." Yet it wasn't the action that was Knightley's biggest challenge — it was the costumes. "Corsets are a terrible invention," says Knightley. "Women should have burned them, and yet they were around for centuries. The good thing about them is that they get you into character immediately."

The success of *Pirates of the Caribbean* made Keira Knightley Hollywood's "it" girl. Fortunately, success has not dazzled her too much, and she claims her life hasn't changed much either. "I only sleep in better hotel rooms than I used to," she

says. She still has no problem walking down the street without being recognized and attributes her anonymity to her grooming. "I have schizophrenic hair — it goes from short blonde to long brown," Knightley explains. "That's why people never recognize me."

Luckily, growing up in a show-business family has prepared her for the possible pitfalls of the industry. It made her realize early on that Hollywood is no fairy tale. The reality of Tinseltown is that you are selling a product. "As a girl, when you read the gossip magazines, you have a certain expectation of what fame will be. But it's always going to be different."

Even though she has acquired a lot of savvy when it comes to show business, Knightley often has a hard time dealing with the pressures of Hollywood. "I think it's a scary place for a young girl. Not that anyone would say anything out loud, but there is a lot of pressure to conform



## Bai Ling —

### Bana Breemu (Episode III)

Growing up in the 1970s in China, Bai Ling knew nothing of the Star Wars movies. As a child, she spent countless nights with her grandmother looking at the stars in the sky, wondering about distant lands and faraway worlds — worlds she started to explore after emigrating from China in 1991.

"George Lucas is the master of the universe," Ling marvels. "Like a Chinese calligrapher, a magician, he makes foreign worlds come alive and makes us smile and dance. Everybody is mesmerized by him."

Best known for her memorable roles in *Red Corner* with Richard Gere, and *Anna and the King* with Jodie Foster, Ling met Lucas at the MTV Video Music Awards a few years ago. When she sat down on a sofa because her feet hurt, a young woman named Katie Lucas soon joined her. "We started to talk, but I didn't know who she was," Ling remembers. Only

when Katie's father, George, came over and sat between them did she make the connection. "I got really nervous. I wanted to tell him that I wanted to work with him so badly, but I didn't dare. But he soon made me feel very comfortable, and I started giving him suggestions about characters in Star Wars."

Two weeks later, Bai Ling got the offer to be in Episode III.

The actress says she would have played anything, even a boy or an alien, to work with George Lucas. Instead, she was cast as Senator Bana Breemu. Ling says she believes the role women play in the Star Wars saga, as a whole, is spiritual. "Most of the women are very strong, elegant, beautiful and intelligent, and there is an air of enlightenment around them. They are there to encourage each other and are beautifully connected by a higher power. They exist to serve and love."



to a certain image – blonde hair, big breasts – you know the type." At 18, Knightley says she doesn't feel she's quite strong enough to stand up for herself and be her own person, and that's why she still values the company of her mother and friends who travel with her to sets and lend their moral support. "My friends just keep me grounded. When I get my head in the clouds, they laugh at me and tell me to shut up."

## Knightley at the Round Table

Up next for the actress is *King Arthur*, a demystified take on the Arthurian legend in which Knightley plays Guinevere. The film is predicated on the theory that the legendary figure of Arthur was based on a Roman general called Arthurius around the fall of the Roman Empire. The film focuses on the political battles of the time rather than the mythical aspects of the tale. "Women fought side by side with men," Knightley explains. As opposed to her parts in *The Phantom Menace* and *Pirates of the Caribbean*, this time Knightley had to do months of training in several fighting techniques. "I studied sword fighting, archery, boxing, axe fighting and horseback riding," she laughs. "It was hard but awesome. Guinevere is a warrior. It's wonderful."

Unlike Natalie Portman before her, Knightley has no plans to go back to university and finish her education. "I was at college, and I wasn't happy at all. Lucky for me, I had a way out. However, I don't think there's ever an excuse to stop learning and studying, whatever age or whatever point in your life you're at."



Knowing the pitfalls of show business, her parents would have preferred their daughter to finish her education. But in acting, offers that are here today won't necessarily be around tomorrow, and Knightley felt she had to seize the opportunity when it presented itself. "I want to see how far I can take it. If it all ends tomorrow, so be it. At least I can say I've tried."

Today, when she remembers her *Star Wars* experience, Knightley has mixed feelings. "I loved the original *Star Wars* films, and that's why I was so excited to be part of it." But seeing behind the curtain and knowing how the magic is done had its downside for a 12-year-old. "By being part of it, the magic was broken," she says. "The lightsabers weren't real, and that annoyed me."

After she returned home from the shoot she discovered, however, that there's one big advantage to being in *Star Wars*. "Ever since, my brother thinks I'm really cool." ☺



## Caroline Blakiston –

### Mon Mothma (Episode VI)

From Princess Leia to Senator Padmé Amidala, many of the *Star Wars* saga's most memorable women are regal characters. *Return of the Jedi* introduced a noblewoman who would go on to become a central character in the ongoing New Republic adventures – Mon Mothma. The actress who first brought her to life is Caroline Blakiston.

"These films are morality plays about good and evil," Blakiston says, "and I think we're drawn to these characters because they speak to us on some intimate level."

Placed in a brief but pivotal scene in the film, Blakiston's character sets the action rolling for the dynamic conclusion of the original trilogy. Her enduring memory of her two-day *Jedi* shoot was a "shocking" moment when she found her script had been rewritten on the day of filming.

"I had one speech, and the dialogue was very specific – so unlearning it and learning [a new one] was not the easiest thing to do under battle conditions," she says. "It was an important scene, with all the principals there and an enormous ensemble of extras – it was quite stressful!"

She also recalls a less testing moment between shots: "Harrison Ford came over while we were waiting to shoot, and we had a nice chat."

Prior to filming, Blakiston did her best to create a sense of background for Mon Mothma, looking to the classical mythic underpinnings of the *Star Wars* films. "I was interested to see

that George Lucas was excited by mythology, since I used to read Greek myths when I was young." Blakiston saw the derivation of Mon Mothma's name as "Moon Mother." "I took that as an image to hold on to – she needed to come from somewhere, and those words evoked someone cool and calm. She's an archetype, just as Darth Vader and Obi-Wan Kenobi are."

Blakiston is no stranger to the worlds of fantasy and adventure, with television shows like *The Avengers*, *Department S* and *The Champions* to her credit; but it's her venture into the *Star Wars* universe that still draws fans after nearly two decades.

"It was a small part in terms of screen time," she notes, "but Mon Mothma was a strong person with a strong personality, and when the books began to appear, I discovered she'd been written up as a major character."

The actress first encountered Mon Mothma's life beyond the screen at a *Star Wars* convention. "She's gone on this whole journey – she nearly dies, has a daughter, a lot of things. I'm delighted by it. To have this extraordinary response [to a role] is amazing," she says.

Blakiston continues to perform onstage, with her most recent role as a dowager aristocrat in a five-month run of Oscar Wilde's *A Woman of No Importance*, following a two-year stint as Mrs. Higgins in *My Fair Lady*; she also continues to appear at many *Star Wars* fan events worldwide.

– James Swallow



## Filmography

1999	<i>Star Wars: Episode I The Phantom Menace</i>	2003	<i>Pirates of the Caribbean: The Curse of the Black Pearl</i> (Disney's pirate movie based on the theme-park ride)
1999	<i>Oliver Twist</i> (a TV miniseries adaptation of the Dickens novel)	2003	<i>Love Actually</i> (in which Knightley marries the best friend of the man who loves her most)
2001	<i>Princess of Thieves</i> (a TV miniseries about Robin Hood's daughter)	2004	<i>King Arthur</i> (Knightley's Guinevere puts a new spin on the legend)
2001	<i>The Hole</i> (about girls misbehaving in a British private school)	2005	<i>Pirates of the Caribbean 2</i> (oh yes, a sequel is in the works)
2002	<i>Doctor Zhivago</i> (a TV miniseries in which Knightley stars as the sultry Lara)		
2002	<i>Bend It Like Beckham</i> (about a girl's love for soccer)		

Below: Annette Miles, key hairdresser, working on Ewan McGregor.

Bottom: Tracey Reebly, hairdresser, working on Chantel Freer, who plays handmaiden Eli.



## Tracey Reebly & Annette Miles – Hair & Makeup (Episode III)

Want your hairstyle to stay in place? Keep its shape? Try baking it.

Tracey Reebly, a member of the hairdressing team for *Star Wars Episode III*, admits this trick isn't wise for those styling their own hair, but it does help hairpieces made of human hair to hold their shape. The recipe for long-lasting hold: 100 degrees Celsius for 15 minutes.

Reebly and key hairdresser Annette Miles worked hard in the Hair and Makeup area backstage at Fox Studios in Sydney. They and their team helped create the distinctive looks that are so much a part of the films.

For each hairpiece they created, the team not only considered the look they needed to achieve, but also the performers' facial features and head shape – even the thickness of their natural hair. Hairpieces had to be custom-fitted to each actor, as well as to their stunt doubles.

"Each star requires one hairpiece for each look they have in the film, and the stunt doubles can require two each," says Miles.

In a *Star Wars* movie, that adds up to a great deal of hair. Just one long, flowing look for Senator Padmé Amidala requires five separate pieces of human hair. And the hair required can be costly, too. According to Reebly, the hair just

for one Jedi Master who makes a brief appearance in Episode III cost more than \$13,000.

Do any performers wear their real hair in Episode III?

"I think only about one percent of the cast appear with their real hair and have no pieces added," says Reebly. "[For example], Commander Cody has his own hair." The hairdressers' work doesn't end after they complete the hairpieces. They are also on the set, making sure that the performers' hair holds up to the lights, heat and action during filming.

"We follow strict continuity during shooting," says Miles. "We take notes during the fight scenes to make sure that we have everything exactly right for all the takes."

It's specific, painstaking work, but both Reebly and Miles describe their jobs as fulfilling. They speak highly of their teammates on the crew, and of the satisfaction they find as they contribute to the film.

"We hand-lace one single human hair per lace loop in the hairpieces, sometimes two hairs," says Miles. "It's slow, but it's very rewarding work when you see the finished product in the film and it looks good."

Reebly echoes Miles' sentiment. "It took us 11 days to get the right look for a hairpiece for Senator Amidala that looks similar to the 'bun' style Leia wore in *Star Wars*," says Reebly. "George [Lucas] said he wanted a look similar to a traditional native Hopi style. When he came in to see what we had done, he was pleased. I've been trying for 26 years to get that look right, and you have it," he said. That was extremely gratifying."

— Mary Franklin



**e**bi-Wan cutting off somebody's arm in a bar? You might think you've seen this one before, but the settings couldn't be more different. The cantina in *Star Wars: A New Hope* is a hole-in-the-wall dive reminiscent of *The Simpsons'* Moe's Tavern. By contrast, the Outlander Club in *Attack of the Clones* is a glam-fab hangout in the vein of Steve Rubell's Studio 54.

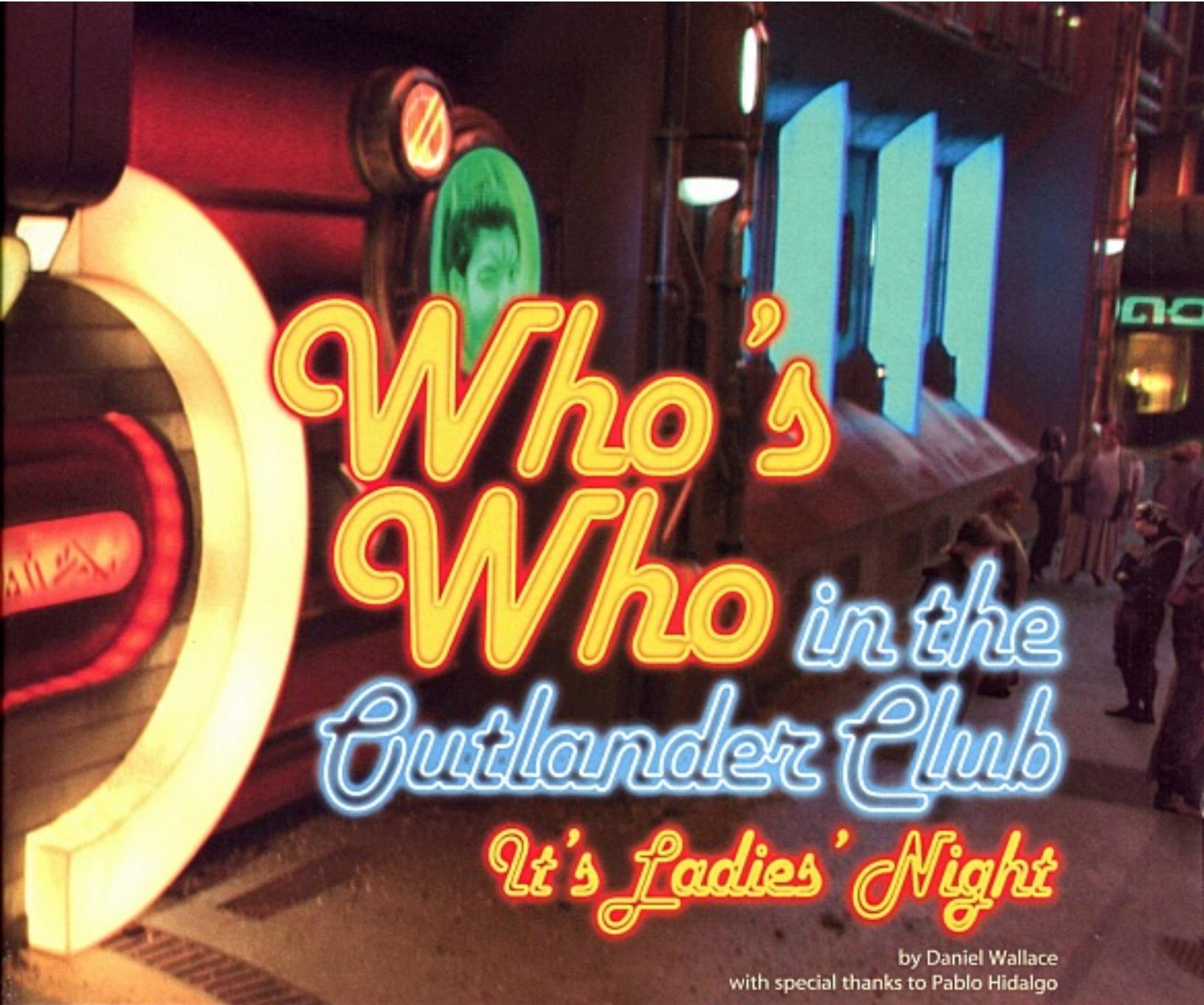
There's no velvet rope at the door, but the Outlander Club clearly welcomes only the beautiful people. (We'll make a generous exception for Oakie Dokes the Swokes Swokes). Lit by a neon glow, the Outlander features a crowded floor linked by *Jetsons*-style lift tubes. Giant video screens make the Outlander the envy of any terrestrial sports bar, showcasing the hottest games in the galaxy far, far away – nuna-ball, edupiendo-racing and ice Podracing. Knots of people crowd around gambling tables and fill the air with laughter and noise.

The patrons of the Outlander are an attention-grabbing bunch, and considering the improbably high female-to-male ratio, they make a fitting subject for our "Women of Star Wars" theme. Fans of Star Wars minutiae will be both disappointed and pleased to learn about

these characters: disappointed, perhaps, by the fact that there's no *Tales from the Outlander Club* anthology – as of yet – to provide detailed back stories in the way that earlier works helped flesh out the inhabitants of Jabba's Palace and the Mos Eisley Cantina.

However, most fans likely will be pleased that this time Lucasfilm has taken a preemptive approach to cataloging its lore. In the old days, it took as long as a decade for a nicknamed character such as "Hammerhead" to receive his "real name" of Momaw Nadon. Now, nearly every bit player has been named and logged in Lucasfilm's reference bible, even if many of those names have not yet filtered out to the public.

Anagramists take note – Lucasfilm is fond of using Tuckerisms in name creation. Named for science-fiction author Bob Tucker, Tuckerisms are essentially print versions of "Easter eggs" – typically, scrambled-egg respellings of the names of friends and co-workers. (Lucky Celebration III attendees who snatched up the "Jorg Sacul" action figure and noted its resemblance to a certain bearded director will get the idea.)



# Who's Who in the Outlander Club

## It's Ladies' Night

by Daniel Wallace

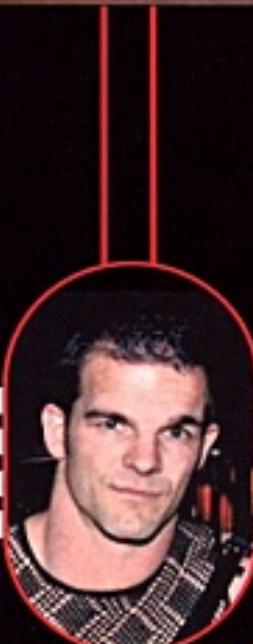
with special thanks to Pablo Hidalgo



### *Bufon Taire*

Bufon Taire is the Outlander's chief bartender, mixing drinks for slythmongers and Jedi Knights alike. Close examination reveals that he sports facial scarring and mismatched eyes, implying that Taire would be able to crack a few skulls should a fistfight ever break out on the dance floor. Though his head doesn't look particularly poofy, his name is a homonym for "bouffant hair."

Taire is one of the Outlander's top employees, but Wizards of the Coast's *Coruscant and the Core Worlds* sourcebook exposes



the true power behind the night-club. The establishment falls under the operational claws of the red-and-black striped Shistavanen wolfman Volven Roxe, who's known as the "spice lord of the undercity". Don't look for Roxe in the scene, however. He's strictly an Expanded Universe creation.

### *Ganwick Trag*

With guys like Ganwick Trag tending bar, it's no wonder that the Outlander maintains an air of restrained lawlessness. The Outlander's imposing assistant

bartender has arms like tree trunks and a face carved from granite. (Still, one can't help but wonder how Ganwick would fare if he were dropped into the Mos Eisley cantina and forced to tell a drunken Dr. Evazan that he's been cut off.) Trag's sleeveless strappy-shirt is typical of Outlander garb, but it's unclear whether it's an official "assistant bartender" uniform or he just likes to show off his biceps.

### Jynne Celwik

Waitress Jynne Celwik is a member of the Outlander staff, and it shows. Unlike the club's fashion-plate patrons, working girl Celwik's look is attractive yet unpretentious.

While Dexter's Diner employs robot waitresses, the Outlander is devoid of droids of any kind, calling to mind a classic line from *Star Wars: A New Hope*, "We don't serve their kind here." Given the evidence, what does it take to get a poor droid into a watering hole around these parts?

### Ayy Vida

We've seen green Twi'leks, white Twi'leks, red Twi'leks and blue Twi'leks – the species' racial diversity has taken on Seussian proportions. Now meet Ayy Vida, the saga's first tiger-striped Twi'lek. Grrrowl!

Although Ayy Vida is wearing a patterned bodysuit – that is, unless she has a rather laissez-faire attitude toward clothing – her mottled head-tails provide the proof of her two-toned pigmentation. The starwars.com databanks give some details about her rather sad life, painting her as an unwilling consort of the crime lord Hat Lo, living in fear of her boss' Weequay enforcer Tas Kee. Ayy Vida hoped that Dannl Faytonni might rescue her from enslavement, not realizing that her imagined liberator was a con man posing as a Republic lieutenant.



Played by Karina Wakefield, Ayy Vida can be glimpsed chatting it up with Achik Med-Beq and fellow Twi'lek Lunae Minx as Anakin prowls the Outlander floor. It's possible that her name is a blanderized version of Fay David, Episode II and III's art department supervisor. To hear Ayy Vida in her own voice, check out the "Creative People Producing Solutions" segment of the On Location web documentaries on starwars.com. She has also been immortalized as an action figure.

### Sel Maa

With high heels, a beehive hairdo and a mod bodysuit, Sel Maa is retro-futurism at its finest – the type of woman who could have been serving cocktails aboard a rocket jet in a 1960s sci-fi fantasy. She has a sympathetic ear for Daro Willits, and the two can be seen exchanging words in an out-of-the-way spot near the entrance of the club. Sel Maa introduces the "Jedi Beverage Break" segment of starwars.com's On Location webdocs.

### Nardi Shodu

A Rodian female, Nardi Shodu walks arm-in-arm with Booton Piton on an unknown errand. She belongs to the same species as Greedo. Rodians have now appeared in every *Star Wars* movie with the exception of *The Empire Strikes Back*.

### Ror Ithh

As an Ithorian, Ror Ithh bears a rather literal surname (Ren-Quarr can relate). The hammerheaded alien can be seen standing next to the Gran Nic Whoma. Now two-for-two in appearing at *Star Wars* bars, Hammerheads seem to get around.



### Lunae Minx

Yes, this is Katie Lucas, daughter of the Episode II director. (Lucas' son Jett has a cameo as a young Jedi Temple initiate.) The purple-skinned Twi'lek Lunae Minx appears on screen in a klatch with Achik Med-Beq and Ayy Vida. She also introduces the "R2-D2's Don" segment of the official site's On Location web documentaries.



### Booton Piton

A short woman in a form-fitting hunter's cap, Booton Piton accompanies the Rodian Nardi Shodu inside the Outlander Club just before Obi-Wan enters. During filming, most masked aliens were paired with a human extra to act as a guide.



### Seib Nod

The withdrawn Seib Nod goes to the opposite extreme from most Outlander clients, wearing an ankle-length robe and what appears to be a velvet welder's mask. Although Seib Nod could be hiding anything under her hood, a glance at her uncovered hands implies that she's relatively human.

Scrabble players will quickly note that Seib Nod is a backward rearrangement of Don Bies, someone familiar to Star Wars fans for his role as the head of ILM's Droid Unit.



### Di Mantid

Prominent in publicity stills and in the introduction to the "From Now On" On Location segment, Di Mantid is tough to glimpse in the film itself. Look for her over Obi-Wan's shoulder as Elan Sleazebaggano begins his spiel.

Di Mantid clearly wants to be seen, sporting a sleeveless wroosha fabric dress, elbow-length black gloves, a tangle of piled-up blonde curls (described by *Attack of the Clones: The Visual Dictionary* as a "wig of human hair"), and enough mascara to shame Tammy Faye Bakker.



### Oakie Dokes

A puffy nightmare badly in need of orthodontics, Oakie Dokes the Swokes Swokes is an arresting sight in her black cocktail dress. In the web documentary "A Twinkle Beyond Pluto" on the Episode II DVD, George Lucas jokes about making Oakie Dokes the on-screen date for Anthony Daniels' character.

In this case the species name, not the character name, is a Tuckerism. During production of Episode I, creature effects supervisor Nick Dudman coined the name Swokes Swokes in honor of his wife Sue Oakes. "Oakie Dokes" is simply a slangy, rhyming affirmation.



### Mya and Yma Nalle

Unlike *Star Wars: A New Hope*'s Tonnika sisters, the Nalle sisters actually look alike. This is because both are played by Amy Allen, the actress who also brings the Twi'lek Jedi Knight Aayla Secura to life. In what appears to be an attack of the clones, Allen can be spotted in the Outlander Club at least three times thanks to the magic of ILM digital compositing. Two of her (in the same outfit, no less!) appear as Mya and Yma Nalle near the huge video screens.



### Lela Mayn

A third Amy Allen, wearing a hat and long braids, passes behind Obi-Wan just after Anakin informs him that Zam is a changeling. This character, Lela Mayn, is a native of Coruscant who came to Coruscant University to study architecture. Unfortunately, she found herself mostly studying the interiors of establishments like the Outlander Club. Her daughter, Tora Mayn, made a better name for herself as a starship captain.



## Kell Borean

Kell Borean isn't an Outlander employee, but she seems to be a permanent fixture around the gaming tables. Watch for her elated cheer as the house makes a big payout during Anakin's first-person stalking of Zam Wesell. Perhaps it's her "Easter parade" hat that brings her luck?



## Tas Kee

A leather-faced Weequay from Sriluur, Tas Kee is the hired muscle who protects crime boss Hat Lo's interests in Coruscant's gambling and extortion rackets. Several weapons are concealed on her person in a manner that tricks most security scanners.

Like Hat Lo, it's unlikely that Tas Kee was actually involved in *Outlander* filming. The character probably appeared elsewhere in a Coruscant scene, but spinoff material has retroactively placed her in the club – presumably just offscreen. Tas Kee is something of a rarity, since with the exception of Twileks – and the *Outlander*'s own Oakie Dokes – alien females are scarce in the *Star Wars* movies.



## Hayde Gofai

One thing about Hayde Gofai – she isn't shy, if the bold, seductive gaze she affixes to Anakin means anything. Unfortunately for her, the Jedi Knight pushing through the crowd is looking for a fugitive, not a date.

Viewers can see the blue-lipped beauty several more times as the host of the "Production Offices" and "George Lucas in Lunch" segments of the *On Location* webdoc series available at [starwars.com](http://starwars.com).



## Necil Sing

Necil Sing wears a beaded veil and walks across the frame after Hayde Gofai's stare. She can be seen without her veil in the *On Location* segment entitled "In the Money." If you flip the letters, her name spells "Licensing."



## Snee Wo

This woman can be seen chatting with Hayde Gofai and Ame Llom, as well as in the introduction to the "George Lucas in Lunch" segment of [starwars.com](http://starwars.com)'s *On Location* web documentaries. For what it's worth, the name is a backward reshuffling of "Owens."



## Ame Llom

With her blue-green skin, Ame Llom is a near-human alien of a species not yet described in the Expanded Universe. For a better look, cue up the introduction to "The Man Behind C-3PO" from the official site's *On Location* webdocs. Ame Llom's name is a backward rearrangement of "Mellema", the maiden name of Lucasfilm Licensing's Stacy Chergotis.



## Wilst Molan

The statuesque Wilst Molan is one of the hardest characters to spot in the *Outlander*. Look for the silhouette of a vertical hairstyle that calls to mind the twin head-cones of a Gotal alien. Publicity stills reveal an intricate forehead medallion and the cosmetic beadwork encircling her right eye (which *Attack of the Clones: The Visual Dictionary* describes as the "thoeye style"). Spinoff material implies that Wilst Molan is a hired dancer.



## Nyrat Agira

Either the Coruscant night air is unusually toasty or zoosha fabric has amazing thermal properties. How else to explain Nyrat Agira's minimalist taste in clothing?

That outfit. The hairstyle of sprayed curlicues. That starburst tattoo ringing her belly button. It's clear that Nyrat came to the *Outlander* to stand out, and Nyrat's equally dolled-up friends Immi Danoo and Rosha Vess suggest that the club-hopping trio might be the intergalactic embodiment of the Valley Girl stereotype.



The guidebooks *Attack of the Clones: The Visual Dictionary* and *Inside the Worlds of Star Wars Episode II: Attack of the Clones* spotlight Nyrat Agira in brief passages, revealing that her eye color is artificial, her hair done in the "solloop" style, and her tattoo a mark of the Zealots of Psusan cult. The official website casts doubt on Nyrat's devotion, suggesting that the body art is evidence of her trendy spirituality. Nyrat Agira introduces the "Color Me Star Wars" installment of the official site's On Location series.

### *Immi Danoo*

Pals with Nyrat Agira and Rosha Vess, Immi Danoo sports an equally eye-catching and impractical outfit. Conceived by Dermot Power in concept art, Immi's ensemble of short shorts, puffy shoulders and an ankle-length cape reveals everything there is to reveal about the character.

### *Rosha Vess*

Rosha Vess rounds out the ditzy trio that also includes Nyrat Agira and Immi Danoo. She has adopted the same type of midriff tattoo as Nyrat, advertising her allegiance to the Zealots of Psusan cult – or at least her willingness to accompany her friend to the body-art parlor.

### *Whimper Save*

The votes are in for the "Best Name in Episode II" awards, with Whimper Save edging out Jedi Knight Bultar Swan to win top honors in the so-unofficial-we-just-made-it-up competition.

Whimper Save's cool name is a combination of words that evoke helplessness, yet the words become incongruous when applied to the mysterious dark-haired beauty sipping drinks at the Outlander's bar. Whimper can be seen talking to Danni Faytonni, though it's unclear whether she is an associate of the conman or has been taken in by his security offi-



cer ruse. Unlike others in the club, Whimper Save wears a hood, suggesting that her reason for being at the Outlander is something other than exhibitionism.

### *Kalyn Fannmir*

Kalyn Fannmir looks like a mercenary, wearing body armor and carrying a shiny silver blaster. Viewers can see her bellying up to the bar next to Obi-Wan Kenobi and sharing an embrace with Cian Shee. We don't know whether to attribute it to the armor or the shaved head, but she looks like she could break Obi-Wan in half.

Lucasfilm's Pablo Hidalgo revealed to Insider that he created her name as a Tuckerized anagram of Mary Franklin, editor of *Bantha Tracks*. Says Pablo of Mary, "She's the toughest gal I know." (See story about Mary Franklin in "Star News," page 20.)

### *Cian Shee*

Little is known of Cian Shee, who can be glimpsed fleetingly at the bar with the formidable Kalyn Fannmir. If the two are partners, that makes Shee a character not to be trifled with.



### *Lillea Bringbit*

Lucasfilm costume archivist Gillian Libbert is on hand to witness Zam Wesell's speeder crash in her on-screen persona of Lillea Bringbit. The name is a modified letter rearrangement.



### *Palee Ruda*

This club-goer conceals the lower half of her face with what looks like extremely breathable chain mail. Only her eyes and painted-on eyebrows emerge from the intimidating ensemble. She exits the Outlander with a Padithip escort just as Zam Wesell enters and thus unwittingly misses the biggest action of the evening.



## Achk Med-Beq

It's been pretty well publicized that Ahmed Best and Anthony Daniels took a break from their Jar Jar Binks and C-3PO personas to cameo in the Outlander Club, making their brief appearance on screen – the first time either's face has been seen in a Star Wars movie – a satisfying Easter egg.

Achk Med-Beq has a phonetic moniker based on his actor's name. He wears the starched, blue uniform of a Republic Security guard. But one look at his spider-webby facial tattoos – an abomination frowned upon at the Security Academy – reveals that there's more to the character than meets the eye.

According to the published backstory on starwars.com, Med-Beq and Daniels' Danni Faytonni are partners in crime, neither having earned the uniforms they're wearing. After a failed scam involving a Corellian spice mine, the two confidantes fled to Coruscant and wound up behind bars at the Coco District Penitentiary. An escape inside a laundry speeder and a gambling spree that bagged them their current disguises are the pair's most recent exploits.

Although linked in background lore, Med-Beq and Faytonni don't appear together on-screen. Look for Med-Beq next to Ayy Vida and Lunae Minx in an impromptu discussion group.

## Danni Faytonni

Anthony Daniels invented the bulk of the history for his character Danni Faytonni (whose name appears to include a tip of the hat to art department supervisor Fay David squeezed in alongside the phoneticization of "Tony Daniels"). Born on Corellia, Faytonni became an expert at cards and women but longed to enter Republic service. His life-course took a seismic shift when a cunning female changeling conned him into fronting a bogus

spice mine. Joining with Achk Medi-Beq, Faytonni escaped to Coruscant and survived a prison stint by engineering an inventive escape. Now supporting himself through gambling and con-artistry while posing as a Republic Security officer, Faytonni enjoys wearing the lieutenant's uniform that he once dreamed of earning.

Both Danni Faytonni and Achk Med-Beq have action figures from Hasbro.

## Daro Willits

What is it about Daro Willits that screams "unsigned musician"? With his meticulously scruffy dreads and an outfit every bit as pretentious as Immi Danoo's, Willits clearly came to the Outlander hoping to make an impression. He seems to have found a willing audience in the catsuited Sel Maa, who can be seen chatting him up as Anakin and Obi-Wan enter the club.

## Hat Lo

Proudly sporting the world's highest collar, Hat Lo is a crime lord who encourages rumors of his own omnipotence while secretly taking orders from a powerful Hutt. The Weequay Tas Kee is his enforcer; the lithé Twilek Ayy Vida is his enslaved consort. He can't be seen in the club sequence and may have been designed for another scene entirely, but *Inside the Worlds of Star Wars Episode II: Attack of the Clones* has retroactively given him an Outlander role.

## Ren-Quarr

Given that Squid Heads are known as Quarren, this barfly's name is akin to a nonalien character introducing himself as "Mann Hugh." He's lurking in the background near Achk Med-Beq and Lunae Minx, and his mouth tentacles are groomed back to give him the appearance of a Rollie Fingers-style handlebar mustache.





### Nic Whoma

This three-eyed Gran gambler is portrayed by an extra wearing the same costume used for Episode I's Podracer pilot Mawhonic. The name is actually a hidden tribute, since "Nic Whoma" is just an anagrammed Mawhonic.



### Elan Sleazebaggano

Elan Sleazebaggano bears the most appropriate surname since Marvel Comics' Victor Von Doom. Perhaps his unfortunate appellation led him to his life as a slyth-monger, where he peddles "death sticks" to the weak-minded. His species, the Balosars, look basically human except for the wriggly antennae germinating above the hairline. The only Outlander patron with lines, Sleazebaggano is played by actor Matt Doran (who also portrayed Mouse in *The Matrix*).



### Yee Moh

Remember Tey How, the Neimoidian pilot aboard Episode I's droid control ship – the one wearing the pinched goggles and Sleeper-style mouth comlink? Three of her kind appear in the Outlander standing between Ror Itth and Achk Med-Beq. One goes by the name of Yee Moh. *Star Wars Episode I: The Visual Dictionary* says that the goggles provide "constant holographic data readouts," so who knows what Yee Moh is secretly watching.



### Onyeth Canavar

Look for this Tarnab alien wandering about on the street outside the Outlander, but don't be unnerved by his resemblance to a decaying sheep. The Tarnab species is a prequel creation, also represented by Episode I's air-taxi driver Rayno Vaca and Senator Mot Not Rab.



(whose name is yet another Tuckerism, in this case honoring creature workshop supervisor Chris Barton's son Tom).

### Zey Nep

Zeynup Selcuk is a member of Episode II's Droid Unit alongside Trevor Tighe, Justin Dix, and long-time Lucasfilmer Don Bies. All four appear in the Outlander. Zeynup's appropriately named character can be seen strolling through the frame with Don Bies during an exchange between Anakin and Obi-Wan.



### Artuo Pratuh

Droid Unit supervisor Don Bies cameos (wearing what looks like a spacer's outfit) with Zeynup. Look for him just after Obi-Wan says the line "In that case be extra careful." Don has been with Lucasfilm since 1987 and is the most experienced R2-D2 operator in the world - hence his character's name.



### Dixon Just

This character, played by Droid Unit member Justin Dix, is hanging out at the entrance to the Outlander and greeting those who enter. Look for the sideburns.



### Civ Sila

Taking the role of Civ Sila, Trevor Tighe joins the Droid Unit on their night out on the town. You can see Civ Sila debating with Dixon Just as Anakin scans the crowd. ☺

# SPECIAL MODIFICATIONS



## STEVE GAWLEY ON THE EVOLUTION OF THE MILLENNIUM FALCON

by Ron Magid

**S**ure, it might be capable of making the Kessel Run in less than 12 parsecs, but the interstellar pirate ship we know and love as the Millennium Falcon almost never got off the ground. Had it not been for a bizarre group of rebels, misfits and college students with some very unusual majors (collectively known as Industrial Light & Magic), the Falcon, with its unique, rounded back end and pincer-shaped front, might never have flown at all.

ILM's current model supervisor, Steve Gawley, had a fair amount of impact on the fabrication of the Falcon in the early days. Fortunately for Gawley – who was then an industrial-design student at California State University, Long Beach – his classmate Joe Johnston had been hired in June 1975 by John Dykstra and Bob Shepherd to work on a movie called *Star Wars*. Johnston was designing spaceship models for the challenging startup production at a hole-in-the-wall effects studio in Van Nuys, Calif., ambitiously dubbed Industrial Light & Magic.

"That's how I heard about the job," Gawley explains. "I got a phone call from Joe saying, 'Can you make orthographic [blueprint-like] drawings of my sketches?' and I said, 'Sure, I can do that.' And so my first job was doing just that, and that's how he got me on *Star Wars*."

Always quick to give credit where it's due, Gawley insists that most of *Star Wars'* spaceship designs were the product of a triumvirate: "John

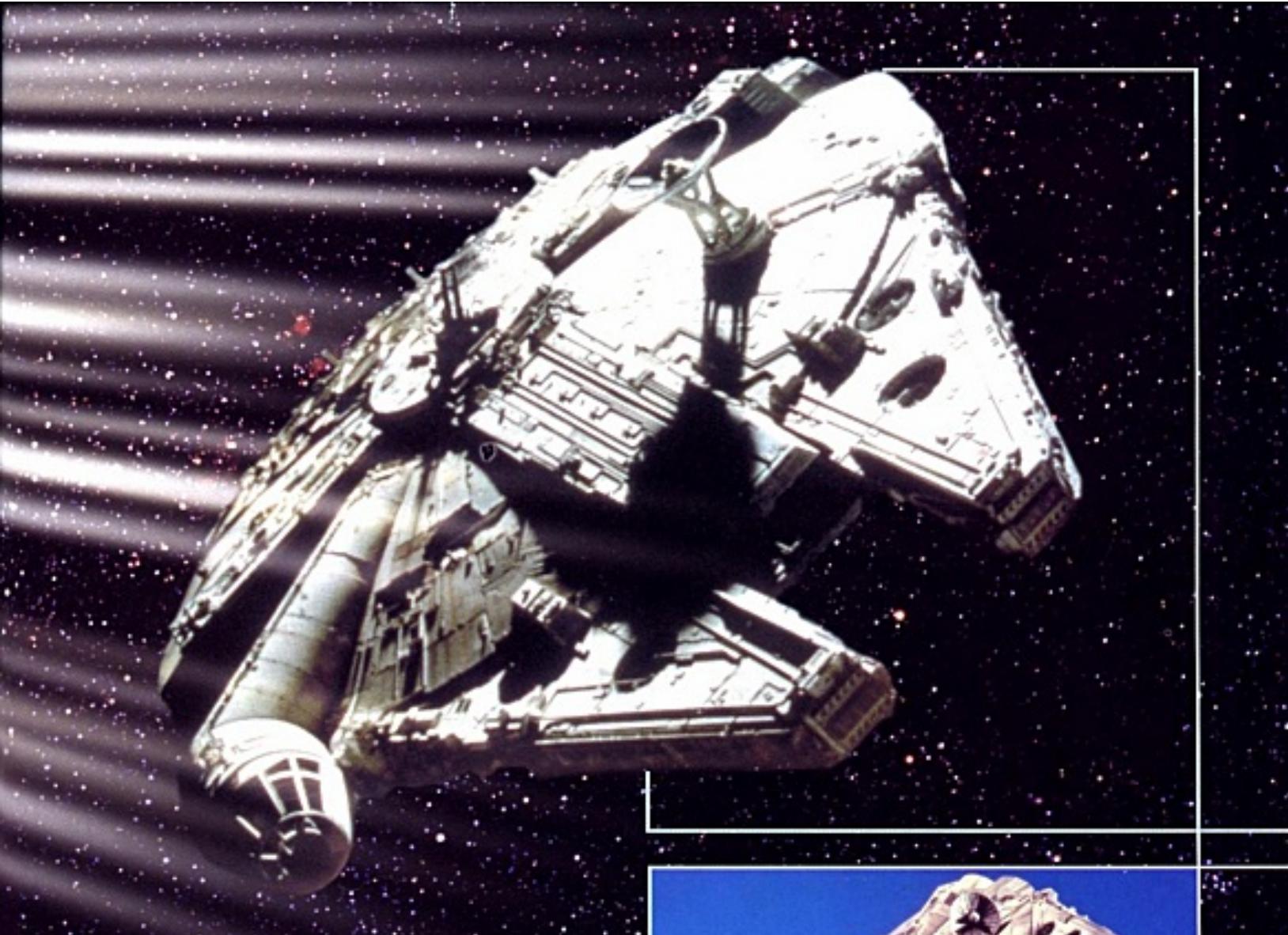
Dykstra, Joe Johnston and George Lucas had visions of how things should be designed, so all three of those guys put together ended up with *Star Wars*. George's thing was to make all the pieces look used and have a history, and it was all-around fun."

### A NATURAL EVOLUTION

Gawley used his drafting expertise to translate Johnston's sketches into workable blueprints from which the film's intricate miniatures could be built. But after about three months, the need for his orthographic renderings ceased as the model shop swung into heavy-duty construction mode.

Not wanting to miss out on the fun – plus a decent paycheck back in the day when gas cost 35 cents a gallon – Gawley headed to ILM to ask model-shop supervisor Grant McCune if he needed any more help. McCune handed him a tricky design and sent him on his way. Gawley returned with a perfect three-dimensional model of what turned out to be the Millennium Falcon's escape pod. His industrial-design major made Gawley an ideal modelmaker, probably due to the fact that in school, he was constantly required to dream up heretofore-unseen products and extrapolate designs that were believable.

"It was exactly perfect," Gawley says. "Part of the process of being in Cal State's industrial-design program was designing consumer

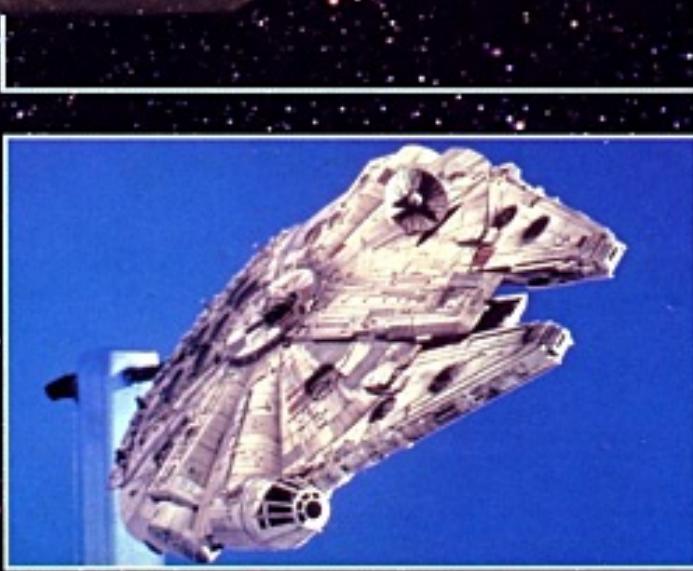


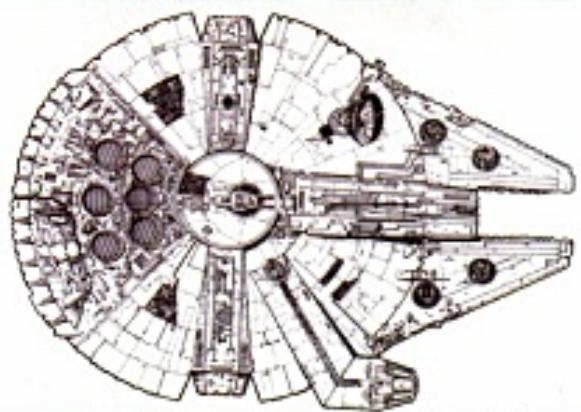
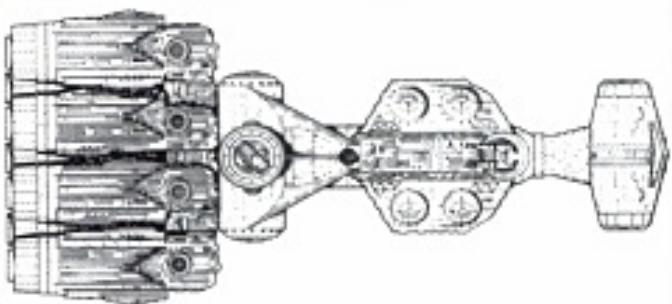
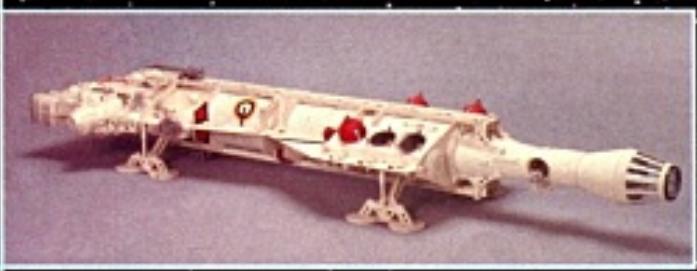
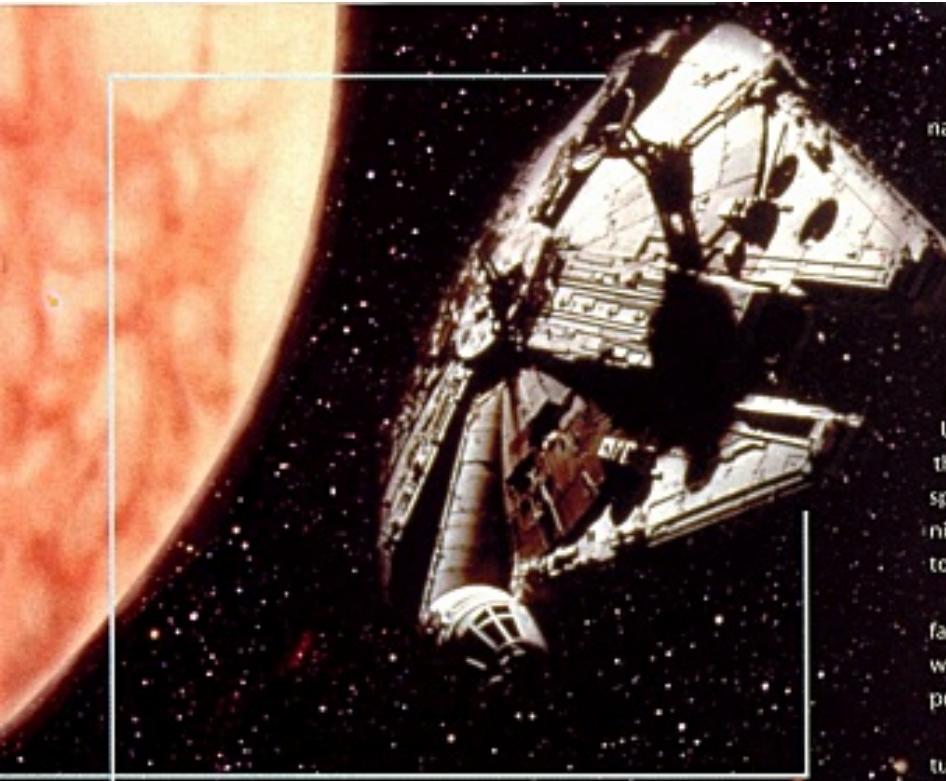
products, and many times I had to make appearance models of prototype hand drills or furniture or anything that consumers might use. So when I came to ILM, I found myself applying those kind of building techniques to spaceships."

Not that Gawley was unique. Many of the early ILM crewmembers were students with esoteric majors that might not have been great preparation for real world jobs but were perfect for George Lucas' soon-to-be-famous brand of make-believe. "The average age of ILM [crewmembers] back then was 25 or 26 years old," Gawley explains. "We had fellas that came from Cal Arts who did all the animation; plus the people from USC – George Lucas, Gary Kurtz and Ben Burtt – and then the group from Cal State. In fact, several fellows in the model shop had the same industrial-design background that I did, not to mention John Dykstra, Bob Shepherd, Jamie Short and, of course, Joe Johnston."

### THE PICKUP THAT DESTROYED THE DEATH STAR

Forget the shared interest in industrial design – it was Gawley's pickup truck that secured his place at George Lucas'





nascent effects giant. Gawley and his truck were catapulted into cinematic legend when the vehicle was used to film strafing shots of the Death Star trench, which was set up in ILM's parking lot. "It was a very different time back then," Gawley relates. "We did everything in that small Van Nuys building and just outside of it in the parking lot because that was what we had. So they strapped a high-speed camera onto the back of my truck and drove it past the miniature Death Star trench. Ultimately we were about four or five inches away from the set at 40 miles an hour. Since they were shooting high-speed, which slowed down the picture and all the pyrotechnic explosions, we wanted to make the approach really fast to compensate for the speed of the camera."

Even so, years later, Lucas made those shots whiz by even faster in the *Star Wars* Special Edition. "Well, our parking lot was only so long!" Gawley grins. "Forty miles an hour was probably our top speed without running out of parking lot."

The rest is the stuff of space opera. Gawley has been a fixture in ILM's model shop for nearly three decades. His resume is a stunner — there are very few clinkers, and nearly all of his

## GEORGE'S THING WAS TO MAKE ALL THE PIECES LOOK USED AND HAVE A HISTORY, AND IT WAS ALL AROUND FUN.

The original design for the "pirate ship" quickly evolved into the Rebel Blockade Runner. The nose of the first model, however, strongly influenced the final *Millennium Falcon* cockpit.

credits are films with not only great effects but also sensational stories. Besides working on all five films in the *Star Wars* saga (plus Disney's "Star Tours," where he cameos as Red Leader), his credits include the *Back to the Future* trilogy, *Raiders of the Lost Ark*, *Cocoon*, *Who Framed Roger Rabbit?*, *Men in Black*, *A.I.* and, currently, *Lemony Snicket*. "Some of it was timing," Gawley concedes. "I've been fortunate enough to work on 15 pictures that won the Academy Award for visual effects. That's just how it worked out."

### THE FIRST FALCON

On the day that producer Gary Kurtz stormed ILM to inform the effects crew that their initial design for Han Solo's ship wasn't ready for its close-up, Gawley recalls thinking that his new career might be coming to a quick end. "I believe Colin Cantwell built the mock-up for the original pirate ship, then Joe reworked it through George, and we built the final model and got ready to deliver it to the miniatures stage," Gawley remembers. "George was in England at the time, but I guess Gary Kurtz showed pictures of the original design to him and he said, 'You know, it almost looks like something that I've

seen over here on a TV show called *Space: 1999*. And the next Monday we came in and it was a little intense there. Gary was more concerned about George's reaction than the fact that we had a ton of other ships to build, so John Dykstra and Joe were trying to think of other designs to do in a very quick way.

Fortunately, although the original Falcon design was eventually discarded, it became another ship in the movie.

In fact, the design for the prototype *Millennium Falcon* evolved into the first spaceship audiences ever saw in the *Star Wars* fleet: the Rebel Blockade Runner. While undoubtedly a terrific design in itself, the Blockade Runner was arguably a more conventional-looking spaceship, not quite worthy of the swashbuckling Han Solo. "That was exactly why it was changed," Gawley says.

Interestingly, certain aspects of the original Blockade Runner were cannibalized and integrated into what was rapidly shaping up to be the *Millennium Falcon*. "We took a few key things George had requested from the first design, including the cockpit and the big radar antenna, and transferred them to the new design," Gawley says. "I think it was Joe and John who came up with what we now know as the *Millennium*

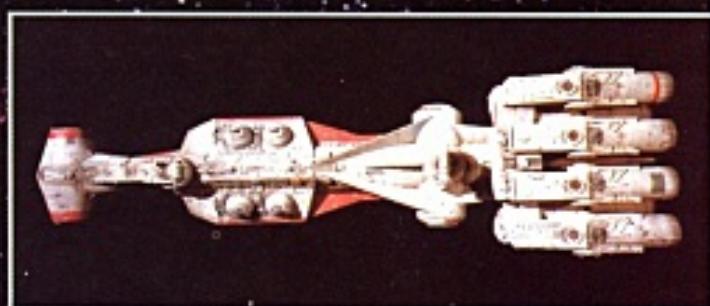
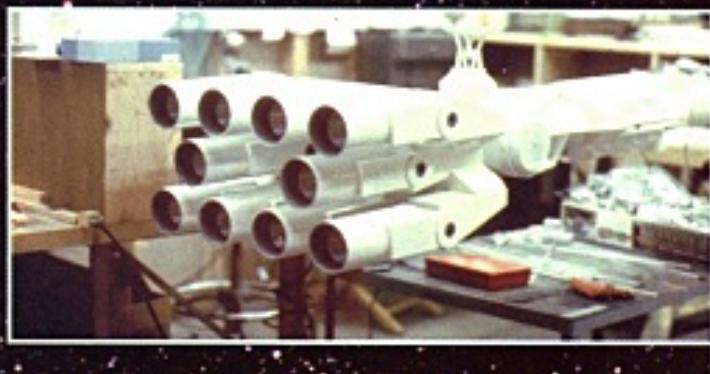
## THE MILLENNIUM FALCON LITERALLY TURNED SPACESHIP DESIGN ON ITS HEAD

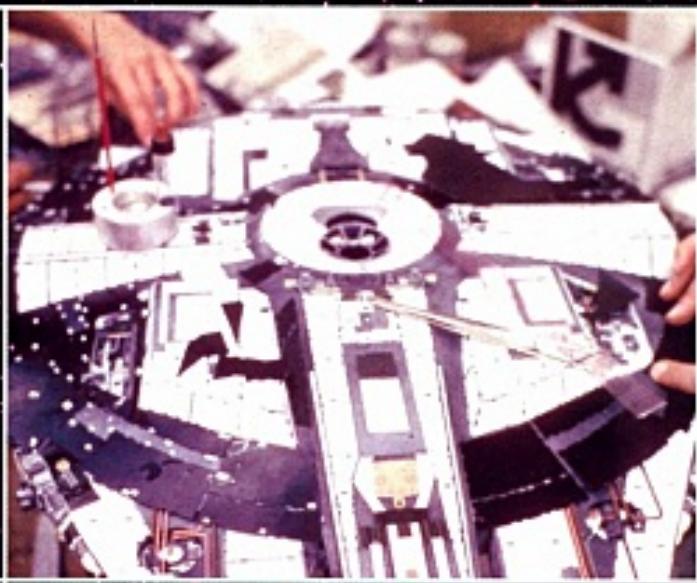
Initially, she may not look like much, but ILM's modelmakers make sure she's got it where it counts before the Rebel Blockade Runner hits the big screen.

Folcari, and everybody in the shop just dropped everything, and we all jumped on it. I definitely had a lot of carpenters waiting to build."

It's a tribute to the genius of the *Star Wars* design team which, under tremendous pressure, came up with one of the most distinctive spacecraft in film history. While we take it for granted today, the *Millennium Falcon* literally turned spaceship design on its head, becoming completely original by virtue of the fact that it defies expectations. For example, the rounded rear-propulsion unit actually looks like the front of the ship; while the twin forward spikes could well have been the engines. And the design kept evolving as construction continued at a breakneck pace. "I think at one time the cockpit was even going to rotate 360 degrees," Gawley reveals, "so the cockpit would stay level and the whole ship could rotate around it."

After some deliberation and quick, off-the-cuff calculations, John Dykstra ordered the construction of a model some four feet in diameter and five feet from stem to stern. At that scale, Dykstra reasoned, the modelers could use electronic chips and store-bought model kits to quickly detail the spacecraft. "Once we determined how big the model was going to be in





diameter, we took that measurement and vacuum-formed the top and bottom domes in Plexiglas," Gawley relates. "We had a metal armature inside the ship that held it all together, and it was such a big, heavy thing when we got it done that we built in special handles on the sides to maneuver it into position. We covered the handles and other holes where the model supports that held the ship screwed in, using plugs of various shapes so they'd be undetectable."

### IT'S ALL IN THE DETAILS

Detailing the model was the most time-consuming aspect – especially on ILM's limited budget. Just how tight was it? "We didn't have any money at all!" Gawley laughs. "I don't think we really bought anything new – even the furniture in the screening room was recycled from Goodwill. We had a relationship with Monogram, a model-kit company in Hawthorne, Calif., so we were able to order certain plastic trees with kit parts from some of their models and to buy 'returns' that maybe had a part missing – chances are we wouldn't need that part anyway. We'd get tremendous discounts on that kind of thing."

I THINK AT ONE TIME  
THE COCKPIT WAS  
EVEN GOING TO  
ROTATE 360 DEGREES.

Good modelmaking is all about attention to detail, so the tiniest elements are meticulously crafted – even ones that might not be seen on-screen.

Besides the Monogram kits, the modelers also detailed the Falcon with precise parts from Japanese kit maker Tamiya, plus lots of chips from old electronics, not to mention a fair amount of hand-detailing.

"We had a tool called a 'bubbler,' used in body shops, that made really great little cutouts on the edges of the styrene plastic," Gawley says. "We used parts from a Tamiya Formula One racing-car kit for some of the detail, but we'd cut them up so they weren't too distinguishable – we didn't want them to look like what they were."

Certain details grew organically out of the collective industrial-design background, some by necessity. Between the internal halogen lighting and the large light bar that represented the rear engine, the new Millennium Falcon didn't just look hot – it was hot. But Gawley and his Cal State pals had a good idea about just how to cool the situation. "We designed holes in the top of the back end, where we placed functional fans which were used to keep the lights cool inside," he explains. "We bought the fans for like two bucks apiece from the U.S. government-surplus store across the street – which is where we got a lot of the mechanical things we used in our models."

Astoundingly, Gawley and the others blasted through the Falcon build faster than Solo's ship can scrape through an asteroid field. "I'm guessing we whipped it out in four or five weeks," Gawley says. "Joe Johnston would come down and critique it: 'Add this, change this.' He was very instrumental in leading us on all of the ship designs. Then Joe did this incredible paint job on it as he did with all the models."

The Millennium Falcon model constructed for *Star Wars*, went on to appear in both *The Empire Strikes Back* (for which it was modified with landing gear for its descent to Cloud City) and *Return of the Jedi*, although ILM made smaller versions for ease of use and shooting. Not that Gawley or his glue-encrusted confreres had any idea that the original film would become a bona fide phenomenon.

"Back then it was very secretive," he says. "Just department heads were allowed to see dailies, and of course I couldn't talk about it. My friends would ask, 'What are you working on?' 'Oh, I'm working on this really cool stuff. It's about spaceships.' 'Yeah, yeah, sure, Steve.' So none of my friends believed me. I remember seeing the trailers back in

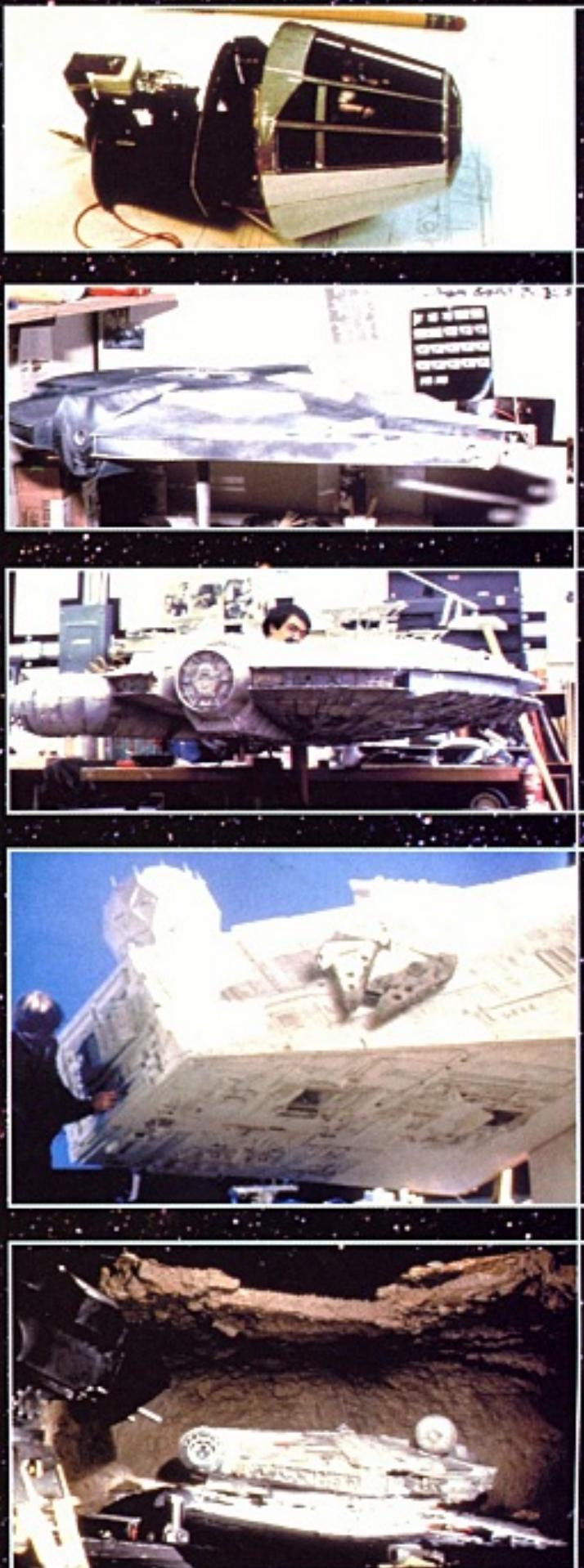
## H. I'M WORKING ON THIS REALLY COOL STUFF. IT'S ABOUT SPACESHIPS.

The first model was just the beginning - several other versions of the Falcon were completed for different scenes in the original trilogy.

December 1976, but I never really saw anything finished until the screening. I was totally knocked out to see my name up there. John Dykstra was responsible for that, and I didn't expect it. It was really exciting."

Nevertheless, Gawley had no plans to quit his day job - although he left school for a while to work on *Star Wars*. "I went back and got my degree after the movie. I just couldn't believe how much I learned on the job. My background made it quite a bit easier to finish the major. Then *Star Wars* came out; and it was just awesome."

Suddenly, the movie was a megahit, and Gawley felt his foray into building spaceships wasn't just a lark - it had the potential to become his career, and a fun one at that. "It turned into an industry!" he insists. "My story is just one of those of being in the right place at the right time. Prior to *Star Wars*, there weren't really a whole lot of other competitors, so it worked out really well for us. It's great to be able to do something that was really fun and to keep on doing it." ♦





# THEY MIGHT BE GIANTS

by Eric Moro

## A Tour of Gentle Giant Studios, Home of Classy *Star Wars* Collectibles

### The Big Picture

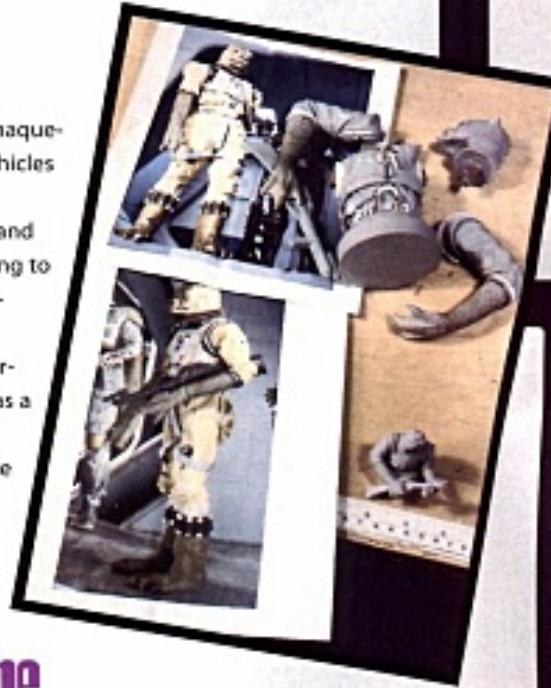
In an unassuming building in a Burbank, Calif., industrial tract lies Gentle Giant Studios – perhaps named for founder Karl Meyer's six-foot-three-inch stature. In less than a decade, Gentle Giant has become widely regarded by collectors as the premier producer of picture-perfect action-figure and bust sculptures. Among *Star Wars* fans, the company has developed a reputation for fitting big production values into little sculptures.

Since 1994, Gentle Giant has evolved from a small sculpting house that worked primarily on Disney products – prototyping items such as clocks and character figures for the Disney Store – to a studio that integrates the talents of more than 70 traditional illustrators, sculptors and other artists with emerging technologies in order to produce quality collectibles for big-name clients. The company's in-house production arm, Gentle Giant Ltd., seeks out and negotiates licenses for blockbuster franchises, such as *Star Wars*, *The Matrix* and *Terminator 3*. The studio then produces and distributes its own line of products, such as its popular one-sixth-scale mini-bust sculptures.

It is Gentle Giant's technological prowess that gives it an edge over the more traditional services found at other sculpting and prototyping houses. "We came into our own by adding technology," says marketing and sales manager Eric Lyga. "Karl Meyer, our president and CEO, saw the potential that scanning technology held for the prototyping industry. He invested in the technology and ultimately changed the action-figure business."

Gentle Giant Studios is equipped with an arsenal of laser scanning equipment – both mobile and fixed – that allows it to digitize full

bodies, heads, props, maquettes, movie sets and vehicles for use in creating collectibles, video games and special effects. According to Lyga, the company currently has six scanning technologies with different applications, such as a full-body scanner that scans subjects from side to side, and another that can complete a full-body scan in just 14 seconds.



### The Big Time

Gentle Giant uses the data it acquires from these scans in different ways depending on the specific requests of its clients. Some ask that the company's in-house network of sculptors and painters use the digital information to create busts or action-figure prototypes of their licensed properties. Others, such as creators of movie special effects or video games, are interested solely in the scans themselves, so Gentle Giant provides them with the digital information they need.

Gentle Giant's relationship with Lucasfilm started with *Star Wars: Episode II Attack of the Clones*, when the studio spent time on the set working with Hasbro to provide scan data for its action-figure line.



Gentle Giant is best known for using digital technology to create three-dimensional objects, but traditional sculpting methods are an important part of their process. Sculptors don't just clean up the digital output - they direct the overall look of most products. And in addition to adding the human touch, they hardly ever need to be rebooted.

Since then, Gentle Giant has visited the set of Episode III to provide scan data for new action figures and has also acquired a license to produce its own line of *Star Wars* collectibles.

The studio is also responsible for insuring that the imagery of the classic trilogy is preserved – at least in digital form. According to Lyga, this daunting project began with a visit to the Lucasfilm Archives at Skywalker Ranch.

"The Archives are home to nearly every artifact of the original trilogy," he explains. "[Almost] everything that was used – original stormtrooper armor, Darth Vader armor, lightsabers – is stored in the Archives. It's a pristine 'museum' [designed] to keep everything in high quality. However, let's face it – over time, things are going to deteriorate, no matter how well you take care of them."

Lyga says that after the visit to the Archives, Gentle Giant offered to create a digital archive for Lucasfilm and scan anything the company requested. "Now, no matter what happens to the [original items], that digital information will always be archived," he says.

Of course, creating this digital archive for Lucasfilm was not a small job. Over the course of two days, Gentle Giant technicians took pictures and video, and scanned hundreds of items to create a databank of visual information that not only preserves the Archive's contents for future generations, but helps Gentle Giant and other producers of licensed products to make better sculpts.

"They [look] more authentic," observes Lyga. "It also helps [Star Wars licensees such as] Master Replicas and Hasbro that need that information. They can come to us and get the authentic raw data for [all types of items from the Star Wars universe] – even a thermal detonator."

## Big Ideas

It takes approximately 10 months from the moment Gentle Giant decides to turn a *Star Wars* character or prop into a mini-bust replica until the time it's on store shelves. The process can be even longer for creating action figures, which require articulation in addition to detail. Gentle Giant tries to plan product releases at least one year in advance, and all products begin at the concept stage.

"We decide what we want to do and come up with a drawing of the concept, which we show to the licensor. After the concept is approved, we take it to our Digital Department."

The Digital Department is the division of Gentle Giant that's responsible for scanning – transforming a real-life object into mathematical data understood only by elaborate computer systems.

"If it exists in real life then we can take the object and scan it," says digital services director Gus Navarrete. "We have a series of different scanners – a body scanner, a head scanner, an object scanner – that we can use to capture an image or item in a 3-D file, which allows us to manipulate or re-create it digitally with more detail."

When scanning objects, size matters not, according to Eric Lyga. "We've scanned buildings before. It's all about using the right scanner for the job."

The process itself is quick and painless, but the end result is nothing short of awe-inspiring, and it's understandable if some people are awestruck by the procedure – even actors appearing in the *Star Wars* prequels. "Some actors we've scanned three or four times now, so they get it," says Lyga. "Some of them really get a kick out of it."

*Star Wars* actors can find themselves targets of opportunity when attending the same event as Gentle Giant, as Lyga notes. "We scanned Jeremy Bulloch at Comic-Con last year just because he was there."

Lyga cites another example from last year's Comic-Con International, where Gentle Giant's booth was next to New Line Cinema's. "[New Line] had Crispin Glover there for *Willard*, doing autograph signings. We know some people from New Line, so we walked over and asked if we could scan him. So he came over, and he was great – he was a rock. It's very important to stay still during the process, obviously, and he was just stone. He looked like a mannequin. It was a really great scan."

However, if an object does not exist in the real world – such as the *Attack of the Clones* clone troopers, which only existed on the big screen as a CG (computer-generated) image – then the Digital Department must rely on 3-D rendering.

"With the clone trooper, we were provided with an animation file," explains Navarrete. "Industrial Light & Magic gave us pretty much an entire body, but it didn't exist in the real world. We took that file, converted it into a file that we used to create an actual 3-D master, then handed it over to a group of sculptors who brought it to life."

After an item is digitized or created manually via computer modeling, it is output to a 3-D printer, which generates a resin "sculpt." An initial cleanup of the digital file is performed prior to output, but the end product comes from a sculptor who has spent weeks fine-tuning the elements that today's 3-D printing technology has yet to master, such as hair or wrinkles in clothing.

"Whenever [we re-create] a mechanical object, I think it ultimately comes out better if it stays digital because you're able to create hard angles, rivets and repetitive patterns," says Navarrete. "But if it starts from a real object, then we do some cleanup. We give the sculptor the best we can so that it's just a matter of making everything a little crisper or more detailed. When it's an organic object, like a human or a creature, then a sculptor's hand is definitely the way to go."

To further shed light on this process, Navarrete points to his computer monitor, which shows an image of a sandtrooper riding a dewback. He says that eventually this 3-D model will exist as a 12-inch-scale statue, but the Digital Department must first work its magic.

"It came to us as a 3-D file, and all we had to do was pose it and clean it up," says Navarrete. "Sometimes we get files that are animation-ready, with complete skeletons [allowing for posing] – that's called being 'rigged.' Other times, we just get a file that we have to output and have somebody break and reposition. So sometimes you get what you want and sometimes you get something that at least gets you started."

## The Big Boys

Even those with an aptitude for technology know that a computer cannot manage everything – the human touch is often needed when creating finely detailed objects such as top-notch toys and collectibles.



Once the Digital Department generates a piece, a wax mold is taken and given to a sculptor who cleans it up and prepares it for the licensor's approval.

Joseph Jung is one such sculptor. On his desk stands a 12-inch-scale Chewbacca in a classic pose from *The Empire Strikes Back*, complete with a disassembled C-3PO on his back. This piece will be the focus of Jung's attention for close to a month.

"I do a lot of the initial design and handle the overall look of the figure," says Jung of his work at Gentle Giant. "Often, I use clay because it's very easy and quick to build and [achieve] the pose you want for a particular piece."

Jung continues, "After we're done sculpting in clay, then we take that piece to mold and get a wax pour, which is what we do our final details on. Carving into wax, you can get really sharp and crisp detail as opposed to clay."

Surrounding the sculptor's desk are several photos depicting the Wookiee in a number of different poses. "What I do is get an upright picture of the character and then have it [photocopied] to the actual size of the piece we're trying to sculpt," says Jung. "Then we compare the body proportions with the actual piece. It's really helpful when you are trying to get the look of the character. Of course, there's also a



Gentle Giant's painters and sculptors use the best available references to ensure that their products match what you saw on the screen. In the case of Star Wars products, they start with objects from the Lucasfilm archives, and complement that with as much photo reference as they can get their hands on.

lot of film watching involved so that I can capture the mood of the character."

A professional sculptor for more than five years, Jung has been challenged by this latest assignment, not so much because of the size of the Chewbacca figure, but because of its texture. "I've sculpted animals and done hair before but not to this degree," he admits. "It's been a very 'hairy' project. And C-3PO has a lot of geometrical shapes. Things like that take time. Regular human characters tend [to be easier]. It's been pretty challenging, but that's what keeps me going and keeps me interested. If I were ever to get something perfect and have it come easy, I don't think I'd be sculpting."

Of all his work within the Star Wars collectibles universe, Jung says he has one all-time favorite: Grand Moff Tarkin. "I like the way that piece came together," says Jung. "He looks very powerful sitting in his chair. There are no guns or weapons, nothing exciting in that way – but there's something about the way the piece comes together. He looks lost in thought." For the Tarkin mini-bust, Gentle Giant used a life mask made for another of Peter Cushing's films. The data received after scanning the mask resulted in a perfect likeness of the actor. But how will the studio handle the creation of mini-busts for other classic trilogy characters now that the actors are 27 years older?

"We're hoping to get the opportunity to scan Carrie Fisher, Mark Hamill and Harrison Ford," says Lyga. "The scan would then give us a starting point [for] things that don't change over time, like the bone structure, where your eyes are set in your head, the slope of your forehead. Then our sculptors will be able to take the reference materials from 1977 and 'de-age' them – get rid of wrinkles and things like that. Our sculptors are good enough to do that in a heartbeat and make [the characters] look exactly like they did when they were younger. That's kind of why we haven't done those pieces yet – because when we do them, we want to do them right."

## The Big Finish

The last step in the collectible-creation process is perhaps the most important – giving the item a slap of real-world color. Using only reference materials taken directly from the source movies, a paint master is created for approval and eventual mass production.

"Initially, the decision is left up to us," says head painter Mireya Romo. Once the colors are selected, the choices are submitted to the licensor for approval. Romo says, "[The licensor may say,] 'Everything's great – that's just the way we want to see it.' Or they may ask us to tweak things a bit."

Romo holds a "bust-up" of a crimson-clad Royal Guard from the Star Wars universe. The painter still has quite a bit of work to do before the bust is ready for approval. "I still need to go in and give the red some contrast," Romo says. "I don't know if they'll keep it like

that in production, but I will put a lighter red on here so it stands out more, and then [put] a very high gloss over the whole helmet. It'll just look better overall."

Romo finds that it's the nonhuman characters that are easiest to color. "My specialty is not human figures, so I've always got to be careful with skin tones, eye color, and, with the females particularly, makeup – how much makeup to paint on, how much to leave off. Someone like the Royal Guard is definitely a lot easier to paint than, say, Obi-Wan or Padmé. And Princess Leia – you always want her to look pretty but not too made up. Humans are definitely a lot harder."

And, like Jung, Romo names the Tarkin mini-bust as her favorite project. "I recently did the Peter Cushing bust, [which] was more dynamic," she says. "That was great because I felt like I'd captured someone who's become a legend. And because the First Star Wars was my favorite, it felt good to be able to research him so closely and get immersed in his character because I always liked him."

## Big Exit

After the paint master has been approved, Gentle Giant sends it to China for mass production. And there, says Lyga, "is where the magic happens." One goes out, thousands come back, and eventually the products find their way up onto the shelves of collectors worldwide.

But that's far from the end of the Gentle Giant story. As announced at February's Toy Fair International trade show, the studio has scheduled a number of new products for release in 2004. The studio plans to ramp up its mini-bust line, with a target production output of eight pieces per year, which would allow it to develop more of the Star Wars universe.

Next up are three separate statue lines: 12-inch-scale statues spotlighting the iconic images of Star Wars, 6-inch-scale environmental statues, and 8-inch-scale Clone Wars statues based on the Cartoon Network animated micro-series.

"[For the 12-inch line] we hope to do Boba Fett, Darth Vader and all the other good ones," says Lyga. The Chewbacca prototype on sculptor Jung's desk will be one of these 12-inch-scale statues, though Lyga notes that the term "12-inch" may be a misnomer in the case of the enormous Wookiee. "Chewbacca will be

15 inches tall because 12-inch scale

means that a 6-foot character would be 12 inches tall. Chewbacca is 7 feet 6 inches tall, so that means he's 15 inches tall in scale."

The 6-inch-scale statues will be part of environments or dioramas – like the Episode IV sandtrooper on dewback seen on Navarette's computer screen. "They're not just a character," explains Lyga. "They're a character with something or involved in something."

The 8-inch-scale line will feature characters from the Clone Wars animated TV micro-series, including Asajj Ventress and "some other

characters from that line that haven't been decided yet," Lyga says. These figures will be similar in look and scope to the popular *Samurai Jack* sculptures, which is perhaps not surprising since the two Cartoon Network series share the same creative team.

Meanwhile, the studio is introducing American collectors to an entirely new product: micro-busts. Popular in Japan, micro-busts –

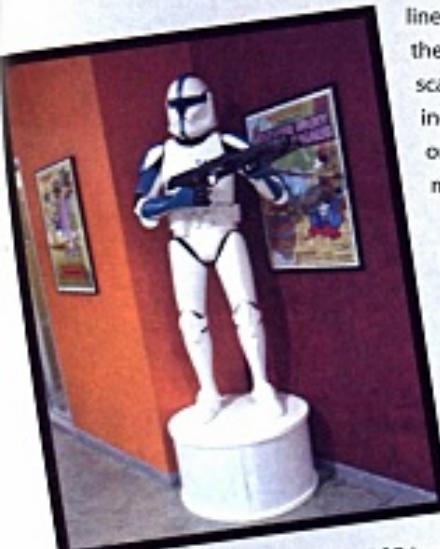


such as the Royal Guard that painter Romo is working on – come with removable limbs, a price tag of five or six dollars, and more dynamic poses than their mini-bust brethren.

"We call them 'Bust-Ups,'" says Lyga. "We're hoping to come out with around four waves a year, with about six characters per wave. The good thing about them is that we'll be able to do many more characters than we could with the busts. If we do eight mini-busts a year but more [bust-ups], then we'll be able to do characters that we can't necessarily get to in the rest of our lines."

Gentle Giant also plans to launch the "Armory Collection," a line of collectible helmets. "We'll be doing high-end collector helmets in a scale similar to the mini-busts," reveals Lyga. "It will just be the helmet of the character, hollowed out so you can put it on a 12-inch action figure. They'll be die-cast-metal helmets, like those Sideshow Weta did for Lord of the Rings."

While those tiny helmets might make them seem a little big-headed, the artists at Gentle Giant have every right to be proud of their expanding categories in 2004. Certainly their many new releases will give fans something tangible to hold on to while waiting for next year's release of *Star Wars: Episode III*. ☀



# GRIEVOUS



Early concept illustrations of General Grievous included paintings by Erik Tiemens (top and bottom) and Warren Fu (center). Computer-generated image (right) by Alex Jaeger.

# STAR WARS

## Unveiling the New Icon of Evil

by Dave Gross

**B**etween *Attack of the Clones* and *Episode III*, the new leader of the Separatist armies claims a piece of *Star Wars* history, starting with the *Clone Wars* animated micro-series.

Long before finishing the script, George Lucas went to his concept artists for inspiration in envisioning the new villain he had imagined for *Star Wars: Episode III*. He began by giving his team only the briefest description.

"He mentioned the words 'droid general,'" recalls concept design supervisor Ryan Church.

Those two words were all it took to excite the teeming minds of the artists led by Church and concept designer Iain McCaig. "[We] explored all kinds of different directions for [Grievous]: organic, robotic, weird, Vader-looking, proto-Vader ... all that kind of stuff," says Church.

Since the artists are also fans, they could not resist slipping in a plug for the return of one of their favorite bisected characters. "One of the suggestions was to give it organic eyes with a robotic face," says Church, "so for a while the animatics guys put Darth Maul's eyes there."

He points out that it was only a joke, even though certain versions of the animatics models retain Maul's distinctive eyes. "Finally somebody asked, and George said 'no.'"

For *Episode III*, the director wanted something completely different.

### The New "New Face of Evil"

Warren Fu was one of the artists present when Lucas made his pronouncement. After his brief description, concept designer Iain McCaig instructed the other artists to "go home and think of our worst nightmares before sketching."

"You have to start off with the face," said McCaig. "That is the most important thing. The body will come naturally from a good face ... but whatever you come up with, it has to be iconic. Remember, this has to be the new 'icon of evil.'"

When the artists returned with plenty of terrifying choices, Fu says, "George seemed to gravitate toward the more mechanical pieces: Erik Tiemens' human with a breathing apparatus and my cloaked cyborg with

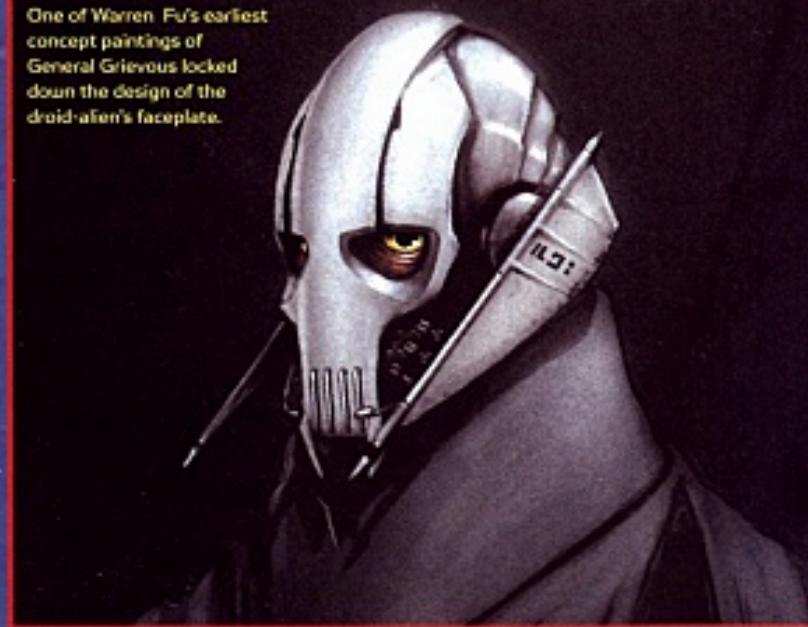
empty eye sockets (which later became General Grievous' henchmen)."

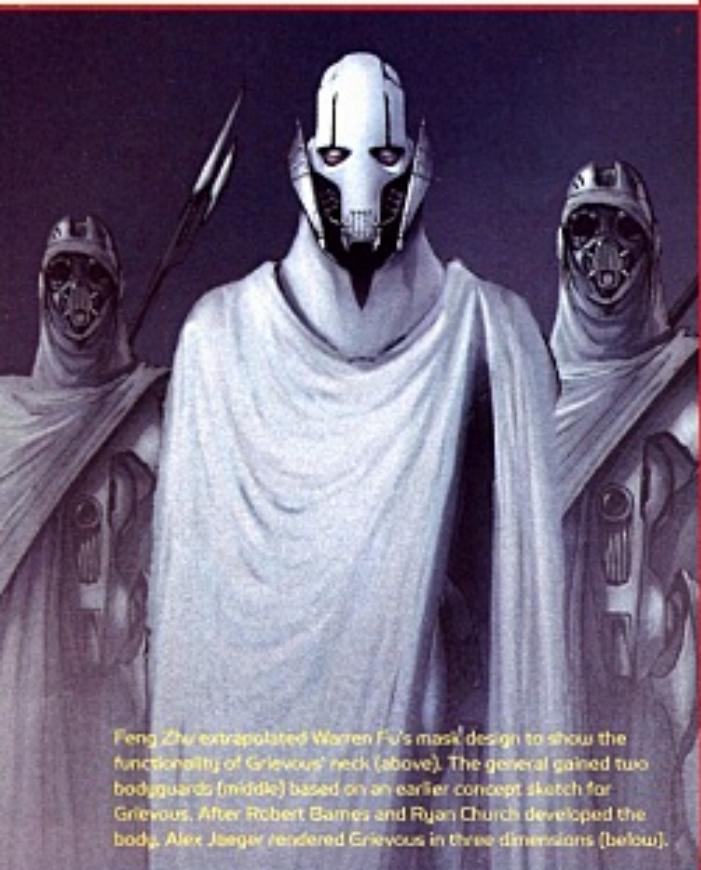
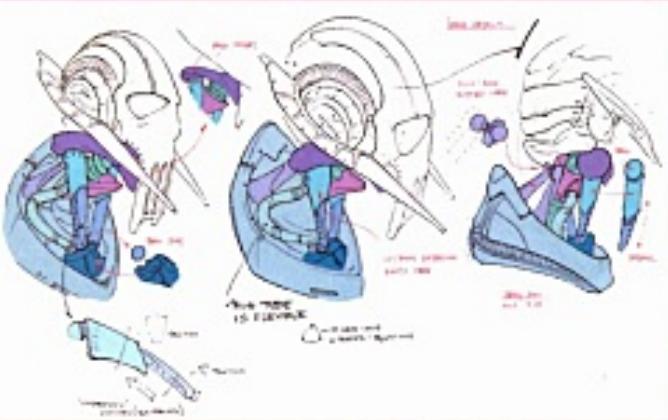
While he liked some of what he saw, Lucas told the artists to keep developing their concepts. "You guys are not quite there yet," Fu recalls Lucas' saying. "Keep going."

Fu continued to refine his sketch. "I wanted there to be a push and pull between organic and mechanical in his design," he says. "You'll notice that the back of his head tapers off into repeating plates, similar to an armadillo or a nautilus shell. Although I liked the unsettling stillness of a mask, I still wanted other elements of his head to convey emotion. I added insectlike mandibles protruding from the sides of his jaw, which could pinch and release during speech."

The collision of organic and mechanical elements provided Fu with

One of Warren Fu's earliest concept paintings of General Grievous locked down the design of the droid-alien's faceplate.





Feng Zhu extrapolated Warren Fu's mask design to show the functionality of Grievous' neck (above). The general gained two bodyguards (middle) based on an earlier concept sketch for Grievous. After Robert Barnes and Ryan Church developed the body, Alex Jaeger rendered Grievous in three dimensions (below).

plenty of questions to answer through his design. "Was he a creature that reconstructed itself as a droid? Or was he a droid that incorporated organic body parts in an effort to be truly alive?" Ultimately, he prefers not to share his own answers except through the artwork. "I want people to be drawn to the mystery of Grievous."

That mystery ultimately attracted the approval of George Lucas, who chose Fu's revised sketch as the official face of General Grievous.

"Congratulations," Iain McCaig told the young artist. "You've created a new icon of evil."

"Maybe so," says Fu, "but Darth Vader's mask will always be the best."

## Body Shop

After Lucas approved the face of Grievous, the concept artists set it aside to concentrate on other work. By the time their attention returned to developing the body of the droid general, says Church, "We decided that the last version that George had seen wasn't going to cut it. The face and cape were fantastic, but the body – we had seen that before."

After consulting with McCaig and sculptor Robert Barnes, Church suggested some new directions. "Very quickly, I did three versions – hot, medium and cold. All three of them fit with his face – we weren't going to change the color or deviate too strongly."

The important thing was to ensure that Grievous looked different from any of the other droids in Star Wars. "A droid is just built," Church explains, "but this guy, we thought, has an ego – probably a very big ego. We thought he would be the first droid who cares how he looks. We wanted to give him a look that he'd designed himself. He's not this extruded, metallic, clunky thing; he's a very aesthetic thing."

"He's actually developed a sense of vanity," suggests Barnes, "a pride in how he looks, but he also considers the mechanical to be the ideal, so he's redesigned himself over time. No component of him is off the shelf."

Apart from uniqueness, the paramount concern in designing General Grievous was avoiding the looks of other famous robots, a trap that has caught all too many science-fiction movies. "We didn't want to go anywhere they had gone before in Star Wars or Terminator or Robocop – all of which could have influenced the design," says Church. "It's a bipedal robot, after all."

Barnes describes Church's sketches as his "jumping-off point" for the sculpture. Over the next six weeks, Barnes also imagined the general's character and history as he began to bring him to life in clay. "Is he a creature whose body has been replaced? Or is he a droid who's been given a biological brain?" Whatever the



answer, Barnes knew that Church did not want Grievous to "look like another droid that was just bigger and badder."

"We wanted to avoid established mechanical devices – hydraulic cylinders, circular joints for elbows and knees and so on," says Barnes. "In fact, we wanted to avoid any visible circles, cylinders and spheres in his body."

"The term that I gave it was 'mechanical decadence.'

Creating the droid general in three dimensions was as an engineering feat as much as an artistic challenge. "That's another reason why I was so enthusiastic to do it," says Barnes. "I'm actually trained in industrial design and have always been interested in mechanical engineering. That, tied in with my background in fine art and sculpture, is kind of perfectly synthesized for a design challenge like Grievous."

While unique, Grievous still had to look as though he were a part of the Star Wars galaxy. "A lot of that comes from the iconography of the design," says Barnes. "Star Wars has a lot of important elements – whether they're characters or vehicles or droids – that have a design aspect that can be broken down to an icon: the TIE fighter with the ball in the middle of the two plates, the X-wing with the x-shaped wing configuration, and Darth Vader with his helmet. I think Grievous continues in that tradition."

In a world that includes such instantly recognizable icons as R2-D2, the Millennium Falcon and Darth Vader, the pressure was on. "It's intimidating," says Barnes, "but what better challenge can an artist have?"

## Evil In Action

While fans must wait for the release of Episode III to see General Grievous in all his Industrial Light & Magic glory, he makes his debut in the double-length finale of the *Clone Wars* animated micro-series. If that news comes as a surprise to you, imagine how the artists at Cartoon Network felt when, halfway through their work on the series, they learned they could be the first to put the new galactic villain in action.

"Introducing the new character of General Grievous is an awesome responsibility," says Gennady Tartakovsky, the producer and director of *Star Wars: Clone Wars*. "Working with the great characters of the *Star Wars* universe [has been] humbling to all of us on the cast and crew ... but helping to create a new character that will enter the mythology has made us truly feel a part of the *Star Wars* family. The fact that he is a powerful villain made it even cooler."

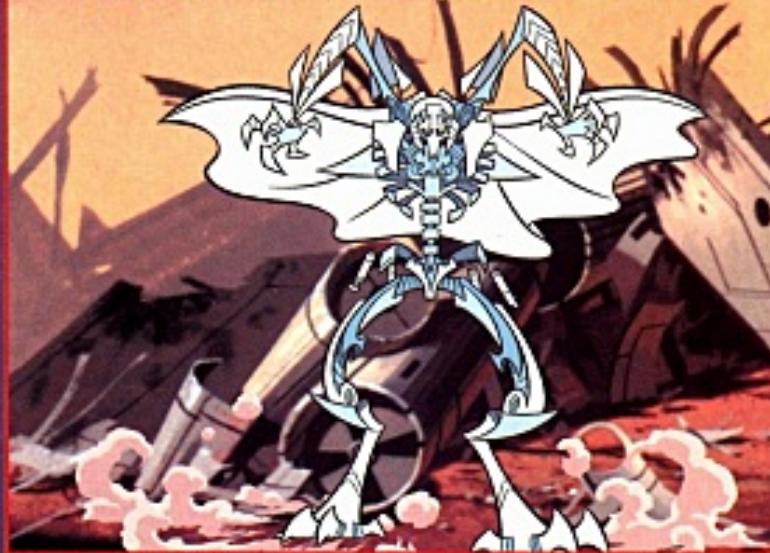
"The folks at Skywalker Ranch were liking what we'd done in the cartoon so far," recalls Cartoon Network art director Paul Rudish, "and they said, 'Maybe we need to pull a Boba-Fett-with-the-Holiday-Special type of thing and give you a little sneak preview of the big baddie that you're going to see in the next movie.'"

While thrilled at the prospect, Rudish had very little information on General Grievous at that point. "We had a couple of paintings, and we had photographs of some original sculptures. Due to our production schedule, that was all."

Rudish describes the task of translating a fully articulated, computer-generated character to the two-dimensional realm of cel animation as "trying to abbreviate as much of his detailing as possible yet still make him look like a bundle of crazy bones and circuitry. He's complex and cool and skeletal – almost visceral. Hopefully, he still feels 'Grievous' enough."

Grievous is full of surprises to be revealed only in Episode III, but fortunately for Rudish and company, Robert Barnes says, "Wherever I could, I tried to give him more capabilities than he might have if he were more of a C-3PO-type robot or even a battle droid. In my sketch, I

While the Cartoon Network version of Grievous is simplified from the original, he still looks like "a crazy bundle of bones and circuitry," says art director Paul Rudish.



**CAPOEIRA** is an acrobatic form of martial arts based around kicks. It originated in Brazil among African slaves, whose hands were often bound.

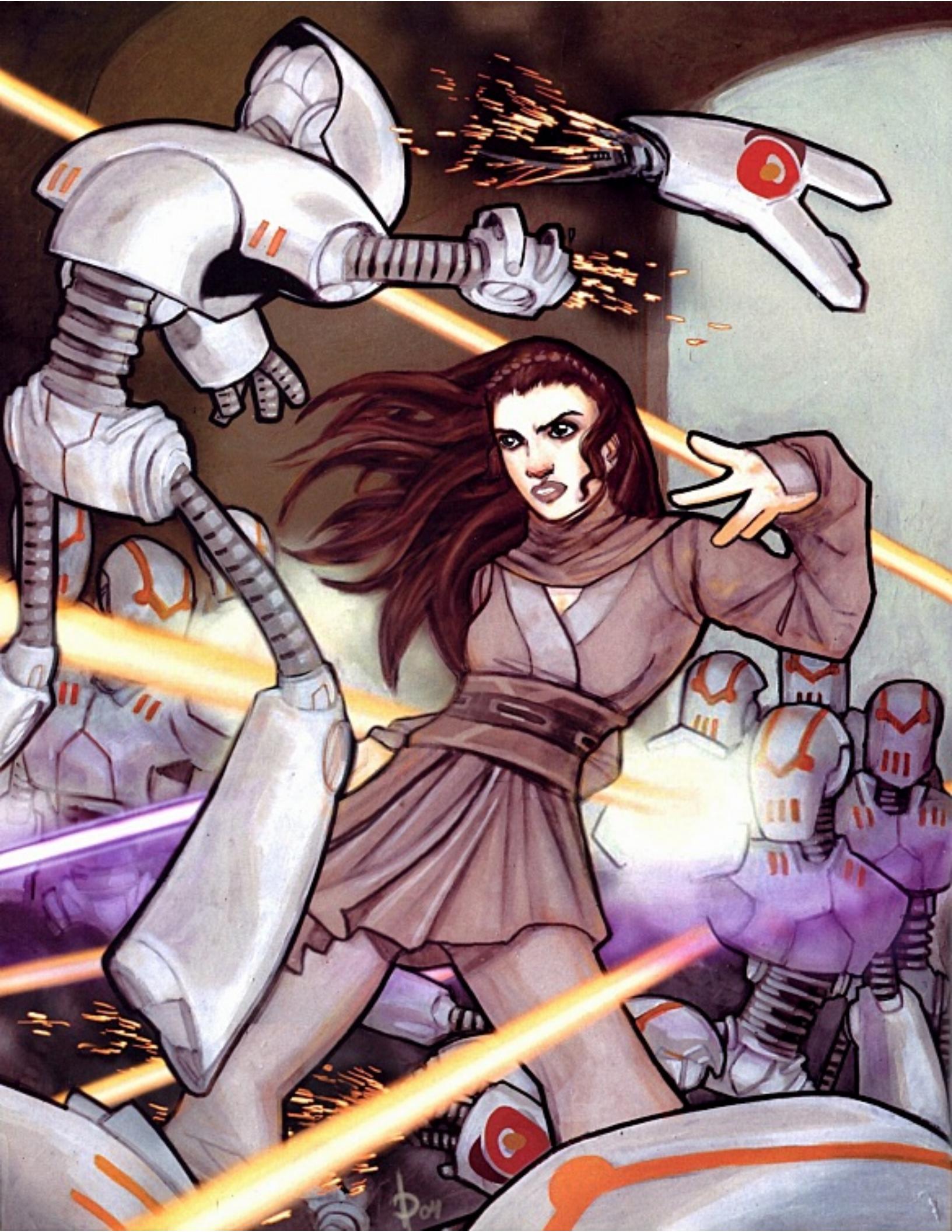
was imagining a hoof look for his feet, which has sinister implications and is something we haven't seen on a droid before. I wanted to maintain that approach but also give him the ability to grasp things with his feet. I try to include as much versatility and sinister Swiss Army knife capabilities into the design as I could. He can do a lot of stuff that you wouldn't normally think of."

Rudish picked up on that philosophy immediately, and his team added their own flourishes to the General's arsenal of abilities and tactics. "I wouldn't call them 'innovations,' but 'techniques' or things he can do with his body, like making his feet as dexterous as his hands. They're interchangeable. There's a lot of movement in his hands in kind of capoeira fighting moves: He'll do handstands and then swordfight with his feet, or dislocate his joints so he can pinwheel around and become a blur of lightsaber movement, or ratchet his wrists so he can turn his hand into a buzz saw with his lightsaber and come full-bore with a circular-saw technique."

Jedi Masters, beware! Something tells us that this bad guy is going to leave a mark – at least – on some of those bold enough to face him before the final chapter of the *Star Wars* saga.

"General Grievous is a master strategist and the greatest hand-to-hand Jedi killer the galaxy has ever known," warns *Star Wars* producer Rick McCallum.

Even before the final episode of the *Clone Wars* animated micro-series, Hyperspace members can learn more about General Grievous by checking out the "Creating General Grievous" web documentary at starwars.com. Soon after, he makes his first fiction appearance in the upcoming *Boba Fett: A New Threat* novel by Elizabeth Hand (watch for details in "Bookshelf" in Insider 76). And the general will show up this fall in the LucasArts new first-person shooter game, *Star Wars Republic Commando* (see story in "Star News," page 16). Then, fans can expect the leader of the Separatists to rear his evil head throughout the *Star Wars* galaxy, making the time between now and Episode III truly a Grievous Era. ♦



BY SEAN WILLIAMS WITH SHANE DIX

# OPP. DIE TRYING

ILLUSTRATED BY LEANNIE BUCKLEY

The natives of Onadax, hearsay went, had fifty different words for dust. Jaina could believe it. The small world was thick with it, in ankle-deep drifts that gathered in corners, thick sediments that fouled droids and other machines, and grit that irritated the eyes. She longed for a vacuum cleaner – or, more significantly, a bath.

It even got in the way of her concentration. As she Force-leapt into the security compound that was the objective of her mission, her foot slipped and she stubbed her toe on the top of the perimeter wall. The injury was small but annoying. She landed with a wince and a silent curse.

Fortunately, her stumble went unobserved. She stood on the edge of a flat, well-lit area that surrounded the compound's central buildings. ODT took its privacy seriously; she didn't even know what the company's initials stood for. Eight rodent-like Jenet guards in four observation towers watched the open expanse, one tower at each of the perimeter wall's corners. Jaina acknowledged the sense of this: Sometimes the simplest security techniques were the best. Advanced technology might have been able to bypass every electronic eye and ear scanning the compound, but getting across that open area without being seen by eight guards was always going to be difficult. Difficult, that is, for someone without the Force.

Remaining crouched, Jaina quickly checked her combat suit to make sure everything was in place. Then, keeping low, she scurried from cover to make her way across the compound.

A guard from the nearest tower spotted her immediately. Before his finger could push the button to sound the alarm, Jaina dipped into his surface thoughts and changed the notion of intruder to a more reassuring just another mynock. Onadax had a rampant, mutant population of the silicon-based pests inherited from the small

world's early days as an agglomeration of asteroids, so it wasn't difficult to impress the thought upon the Jenet's mind.

The guard moved his finger away from the alarm button as quickly as he had reached for it, and he turned away with a snort. A second guard, one tower along, also noticed her; Jaina performed the same mind trick on him. By the time she'd reached the inner buildings, six of the eight guards had caught direct sight of her. But after the initial guard had gotten on his comlink to the others to complain about the infestation, the remaining guards were already expecting to see what she wanted them to, making it even easier for her to slip by.

The moment she left the open expanse behind her, she changed her gait to a relaxed, confident stroll, slightly favoring her stubbed toe. She headed for the building that Widowmaker had targeted from orbit.

Her mission was simple. She was hunting droids – or, more specifically, droid makers. After the betrayal of Bakura by the treacherous Prime Minister Cundertol, she and her parents had undertaken to find the source of the Human Replica Droid that had made such calamity possible, while at the same time searching for the leader of the Ryn network that had helped them in the past. Before leaving Bakura, she had erased the name "Onadax" from the mind of a former associate of Captain Rufarr, the Wookiee smuggler whose ill fate it was to ferry Cundertol to and from his entombment, the process that placed his life energy into a droid construct. A hint on the ground had led them to the company called simply "ODT." Now she was heading into the ODT compound in the hope of reducing the chances of other HRDs popping up elsewhere.

Jaina touched her chest where the Cundertol HRD had struck her. The injury was long healed, but a memory of the blow still ached. It

had been unbelievably powerful, even to a Jedi such as herself. Whatever its source, she couldn't allow these replica droids to spread across the galaxy unchecked.

Threepio had examined signal traffic entering and leaving the main compound and located plans including its access points. The outer door was two meters thick and was secured with durasteel bolts thicker than

Jaina's arm. It wasn't going to give way for either technology or Force. But that was all right. She had staked out the compound on her arrival on Onadax and tailed a Yarkora security guard as he changed shift. A gentle mental nudge was all it took to make him drop his security pass so she could collect it. As she approached the door, she waved it at a scanner. When there was no immediate response, Jaina took a step closer and tried again. This time a series of heavy thuds sounded from within the door's locking mechanism. Then, ponderously, as though continents themselves were moving, the door rotated to one side.

Jaina stepped through with her thumb gently covering the activation stud of her lightsaber, knowing that from this point on, her mission would become considerably more dangerous. Threepio had gained access to the basic floor plan of the droid research center, but that was about it. She had no idea how many people worked there, or how many guards patrolled the building, or whether the corridors were booby-trapped. For all she knew, an entire squadron could be waiting around the next corner.

A quick check through the Force reassured her that this wasn't the case. The building was occupied, but not by an army of any description. There were perhaps two dozen people, human and alien, scattered throughout the building. She felt safe assuming that most of these were researchers at work – plus, perhaps, a token security guard.

Of the minds she could sense around her, one stood out – one that was subtly different from the others. She had felt such a mind before, and sensing it again now brought her both satisfaction and apprehension.

The huge door shut behind her with a resounding clang. She cursed under her breath, expecting the noise to attract attention to her presence. But after waiting silently in anticipation of an alarm, none sounded.

Too easy, she thought, moving slowly on her way along high-ceilinged corridors suffused with a warm and yellow light. She couldn't read the mind ahead of her, but the closer she came to it, the more her gut instinct told her that she was expected.

When she came to the entrance to the room where the being awaited her, she activated her lightsaber. Holding it ready before her, she waved the Yarkora's security pass over the scanner. The door slid smoothly open.

## THE FACT THAT SHE WAS BUILT RATHER THAN BORN SHOULD MAKE NO DIFFERENCE WHATSOEVER.

"I can assure you," said a voice immediately, its accent thickly Corellian and cut with a cultured edge, "your weapon won't be necessary."

Jaina stared as a good-looking man in his thirties, dressed in simple black coveralls, came into view. The massive room behind him contained two Loronar Corporation Self-Regulating Droidmakers – massive, slab-like machines whose sole purpose was to take large quantities of raw material and turn them into droids. Each unit was shaped like a brick, only much,

much larger. Stretching into the distance on either side of the man, with no moving parts visible through their semitransparent walls, these "bricks" emitted a deep, almost subsonic hum.

She took a cautious step into the room. She sensed no one else there other than the person standing before her, but her apprehension didn't ebb. "Maybe, but I'm hanging on to it all the same."

The man laughed. "We're all civilized people here."

"You'll understand if I don't take your word on that," Jaina said, moving a couple of steps closer. She kept her eye on him the whole time. He was definitely lying on at least one point: His mind didn't belong to a person at all. Not anymore, anyway.

"Such hostility," he said, casually moving deeper into the room, his back turned toward her as both an invitation to follow him and a gesture of trust. "Let me see if I can work out why you're here. I have no memory of doing business with you, so you can't be a disgruntled client. Your unease suggests that you're not a prospective client, either. Are you a competitor then? A commercial spy? Jedi Knights don't usually get involved in business matters; they're above such things, I hear." He faced her again, holding out his hands in supplication, an exaggerated look of puzzlement on his face. "I'm afraid you're going to have to help me out; I'm running short on ideas."

"My name is Jaina Solo," she began.

"Solo?" The expression on the man's face became one of curiosity. "Any relation to Han Solo?"

"He's my father."

"Ah! My brother was at the Imperial Academy with him. A year below, if I recall." The man nodded keenly. "It's a small galaxy."

"I've just come from Bakura," she said, not allowing herself to be sidetracked.

"And how are our friends, the Ssi-ruuk?"

"I believe the Imperium is currently under heavy fire from the Yuuzhan Vong. We don't know if it will survive. If it falls, that's one more crime we can lay at your feet."

His eyes narrowed. "What does this have to do with me?"

"I'm here because of your HRDs. Do you realize that you put the population of an entire planet at risk?"

"Impossible. Human Replica Droids are designed to save lives, not end them."

"If that's true, then why do you hide out here in the Minos Cluster? That's not the action of someone who's proud of their achievements."

"Perhaps I'm afraid the Galactic Alliance will try to claim this technology for itself." His smile returned. "No, the reason we are here is to avoid confrontation with people like yourself – those who are bent on judging us without having heard our side of the story. And also to protect the identity and reputations of our clients – such as our friend from Bakura."

"Then you admit that Prime Minister Cundertol came to you?"

"I admit only that we had a client from Bakura. I don't know his name. He paid the fee and we provided the service. Then he left. What happened after this is not my concern."

"What happened afterward was that Cundertol murdered the entire crew of the ship that ferried him here in order to protect his secret. He betrayed his world in exchange for a phony stab at immortality."

"There's nothing phony about it, I assure you."

"I'd say that is a matter of opinion."

"And I'd say in return that the galaxy can tolerate many differences of opinion." Before Jaina could respond, the man before her spread his hands, the epitome of reason. "We are running a business here. We cannot be held accountable for what our clients do with their lives following the procedure we offer, no more than we are accountable for their actions prior to it. My responsibility for this Cundertol fellow ended the day he left our labs."

"So it all comes down to the credits, right? As long as they pay, you couldn't care less who they are. It doesn't bother you that you've taken infirm and aged criminals and unleashed them into the galaxy to continue their criminal activities indefinitely."

"You make it sound as though that's all we do."

"What else is there? Uploading stalkers to security networks? Giving psychopaths combat droid parts to play with?"

"We sell life, Jaina Solo, not death," the man returned defensively. "Perhaps if I can explain who I am and how this operation came to be, that might help. My name is Stanton, and but for this procedure I wouldn't be here now. Although the Republic's experimentation with HRDs stalled when their Project Decoy failed, the research didn't stop there. A man called Simonelle picked up where Decoy left off, and he had some success. One of his researchers, Massad Thrumbler, actually succeeded in creating a fully operational HRD, which was, unfortunately, employed as an assassin."

"You're not telling me anything new," Jaina said. "Simonelle is dead, and so is Thrumbler. We've already checked them out. And the assassin you're talking about was called Guri. She worked for Prince Xizor in the Black Sun organization."

Stanton nodded, as though pleased with her research. "But

you're under the impression that she was destroyed after having her memories wiped."

"You're saying she wasn't?"

"Your uncle thought she deserved a chance at a decent life. His attitude was, to our minds, absolutely correct. She had every right to live, as does every sapient being. The fact that she was built rather than born should make no difference whatsoever."

Jaina stepped further into the room, her saber still held at the ready. She knew how fast HRDs could move. "I'm not saying I disagree with that. I'd apply the same principles to her – or yourself – as I would any human or alien. But if she's working as an assassin, or engaging in any form of criminal activity, then it's my job to bring her down."

"I can assure you she's not," he said, adding smoothly, "so your rough justice won't be necessary. Guri has nothing to do with our business venture now. All she did was allow herself to be used as the template on which our subsequent HRDs were modeled. There are parts based on hers in me, as well as all of our clients. She is our mother, if you like, and is held in great reverence."

"She did this willingly?"

"Of course. She had had her assassin programming removed by then. When my brother met her and learned what she was, he immediately conceived of this venture. They were partners during the R&D phase. Afterward, they went their separate ways."

Jaina noted the reference to a brother again. If this brother was the mastermind behind the operation, he was the one she was after. "This is the same brother my father went through the Academy with?"

"You may have heard of him. His name is Dash Rendar."

She blinked, surprised. "But Dash Rendar's dead."

"On the contrary."

"Then where is he?"

Stanton's smile broadened. "You don't honestly expect me to tell you that, do you?"

"If you insist that you're not doing anything wrong, then why won't your brother talk to us? Or to my uncle, at least?"

"And find himself on the point of a lightsaber?" He shook his head. "I don't think so."

He feinted for the door, and she put herself smoothly in his path.

"Your reactions are good," he nodded, raising his hands innocently. "I approve. How many years did it take you to master the lightsaber? To attune to the Force?"

"That's none of your business."

"Ah, but this is precisely my business. People should make the most of what they have – or what they can have. You, a Jedi, must surely agree with that. Can't you see the opportunity standing right here before you?"

PEOPLE SHOULD MAKE  
THE MOST OF WHAT  
THEY HAVE – OR WHAT  
THEY CAN HAVE.

Stanton's smile was still in place, but his eyes were hard. The reflections of her saber in them seemed to float like tiny, frozen lightning bolts.

"If you're suggesting what I think you're suggesting – "

"Why not? After all, there are no negative side effects. We can make you stronger, more beautiful, taller – anything you want. Using the Ssi-ruuk entechment process, we enable you to retain full connection to the Force. You, Jaina Solo, can be at the vanguard of a brave new regime!"

Jaina tightened her grip on the lightsaber. "I don't think so, Stanton."

"Don't dismiss my offer out of hand. Think of the war against the Yuuzhan Vong – a war you appear to be losing. How long would their biological weaponry last against an army of HRD soldiers? Think of all the people who have died or been injured since the war began. Is there no one you wouldn't have saved if you could roll back time and give them an indestructible body? Think of yourself. I notice you're favoring one leg slightly. Are you injured? If you were to accept my offer, that kind of thing need never happen again. Think about that."

Stanton moved one step closer, and this time she didn't stop him. "Think about it, Jaina, before you say no again so readily."

Jaina did think about it. An image of Tahiri flashed through her mind: Tahiri in a coma, locked in a strange psychic battle with the alien mind trying to take her over. And Anakin, her brother, dead before his time from an injury inflicted by the Yuuzhan Vong.

"Imagine the freedom you will achieve when you've been cut loose from the shackles of flesh and blood," Cundertol had taunted her when the Ssi-ruuk leader Keeramak had threatened her with entechment. "You'll be able to live forever!"

Would it really be so bad?

"I can assure you," Stanton went on, "that our methods have advanced considerably since the early days. There is no pain, no discomfort at all. Only awakening to a new, superior existence. We are also working on ARDs – All-Species Replica Droids – so soon it won't just be humans who can take advantage of this technology. We will create new body types that have never existed before in nature. There's no limit to what we'll be able to achieve!"

"The social implications – "

"Are enormous," he cut in enthusiastically. "I know. On one hand, the galaxy isn't ready for HRDs. But consider: We can give people immortality, increased physical resilience and strength, and freedom from all the small irks that make life in the flesh a chore – including death! Who wouldn't want to do business with us? That this service is currently only available to the rich – or, as in your case, the very deserving – is no fault of our own, since the process is extremely expensive. But that won't

stop trillions of people from demanding it. No one wants to die, not if they can help it. Let the word get out that there's an alternative to dying and the ensuing riots would make the Yuuzhan Vong invasion look inconsequential by comparison.

"But on the other hand," he went on, "isn't it time someone took a stand against life's greatest enemy of all – death itself? And who better to do that than the Jedi?"

Jaina's stare drifted away from Stanton as she thought about a galaxy free from hunger, disease and mortality. That was indeed the objective of the Jedi movement, surely? And if it meant a possible end to the war, didn't that justify her involvement to the fullest?

But afterward, when the war was won – what then, when the armies that had laid waste to Shimrra's foul plans returned from victory? Who would keep the HRDs in check, from turning on those who had liberated them from the tyrannies of the flesh? Who would stop them from falling prey to the dark side and destroying everything they had once stood for?

She thought of an invincible Emperor, an immortal Darth Vader, and shuddered.

"No," she said. "And this time I have thought about it. The Jedi have seen too often what happens when people have nothing to keep them in check. That you're giving this technology to criminals gives me even less reassurance that your motives are pure."

Stanton Rendar sighed. "I can see that it's going to take more than words to convince you."

She tensed, raising her saber. "Maybe I'm not ready to be convinced."

He laughed. "Jaina, we'd never process you against your will! I simply meant that it might take time to convince you, rather than words. And believe me when I tell you that I have all the time in the galaxy. I'll talk to you again one day, when you're aged and frail and your parents are gone; when your children are older than you are now, and death is lurking in the nearby days ahead – and I look exactly the same as I do today. Perhaps then you'll be more receptive to what I have to offer."

"I wouldn't count on it, Stanton," she said, taking another step forward. "And besides, I intend to be talking to you a lot sooner than that. It'll be one day in the not-too-distant future when you're safely locked up and unable to hurt anyone. Or perhaps even dismantled for spare parts."

Stanton sobered. "Life is all we have, girl. Do you think I'm about to let you take it away from me? I plan to live forever or – "

"Or die trying," Jaina finished for him. "Yes, very droll. My issue with you is not your life or how it is maintained, but what you do with it. More specifically, how your clients use the second chance you give them. If you can't be made to see that you have a responsibility to ensure that no one dangerous gets their hands on this technology, then – "

"Spare me the rhetoric," Stanton interrupted. He glanced at a

LIFE IS ALL WE HAVE, GIRL.  
DO YOU THINK IM ABOUT  
TO LET YOU TAKE IT AWAY  
FROM ME?

chronometer set in the wall to his right. "I have no more interest in it than I do in this conversation. So, if you don't mind, I think I'd like you to leave now."

"I have no intention of leaving here without you, Stanton."

"Really?" At a clap of his hands, two lines of ten sleek combat droids filed out from behind the two Loronar Droidmakers. "Word spreads when people ask after ODT. I knew Jedi were looking for me, so naturally I prepared for the worst."

Jaina smiled casually as she surveyed the droids. She adopted a defensive stance, bracing herself for attack.

"You'll have to do better than that," she said.

"Of course. No droid could ever hope to be a match for a full Jedi – unless it's a Jedi inside a droid." A smile flickered, then vanished again. "But your death was never my intention, Jaina Solo. While we've been talking, my shuttle has been warming up and my staff has evacuated into it. We'll take our leave now, while you fight your way past these."

"Your shuttle will never break orbit."

"A lame threat at best," he said, grinning widely. "I suspect you'll be a little too busy to sound the alarm. You see, not only will you have to dispense with these primitive fellows, but you'll have to do it as quickly as possible. In about five minutes this whole complex will be going up in a ball of flame hot enough to incinerate any mere flesh within it."

She gritted her teeth, wondering if he was bluffing. "You'd destroy your entire facility just to cover your tracks?"

"We can always build another one. That is, in part, why our fees are so high." Stanton executed a small, facetious bow. "I bid you farewell, Jaina Solo. I hoped briefly that you might see reason. You would be perfect for our cause: such potential, such vitality! But I guess it's not to be, this time. Rest assured, though, that if we do meet again, our conversation will end very differently."

He hurried away as the combat droids moved in to attack Jaina. The last she saw of him was his back disappearing around the corner of a Droidmaker – and then she was parrying furiously, sending energy bolts and droid body parts flying in all directions. The Force flowed through her like an invigorating fire, responding to every demand she placed upon it – enhancing her senses, quickening her reflexes, enabling her to anticipate her opponent's moves a split second before they'd begun them. The combat droids seemed to move in slow motion, flailing ineffectually at her, practically begging to be cut down.

The last one fell in a shower of sparks, loosing one final shot that missed her by a clear meter. It ricocheted into the distance, discharging harmlessly against the far wall. Jaina straightened and surveyed the carnage of dead metal strewn about the floor, fizzing and sparking.

She reached out with the Force in search of Stanton, but there

**IN ABOUT FIVE MINUTES  
THIS WHOLE COMPLEX  
WILL BE GOING UP IN A  
BALL OF FLAME.**

was no hint of him anywhere within the complex. His shuttle had taken off; he was long gone.

Jaina cursed. Five minutes, he'd said. More than three had passed. Cutting her losses, she Force-somersaulted out of the ring of droid parts and hurried through the door. The exit from the compound was closed. Opening it with her security pass took almost five seconds, each one an agonized

eternity. As the massive portal lumbered aside and she ran through it, a bolt of energy crackled over her shoulder, let loose by one of the Jenet perimeter guards. She zigzagged across the open expanse, deflecting anything that came too close with her saber.

At the perimeter wall, she put all her concentration into her leap over the top. Laser fire singed her back as she reached the apex of her jump and began to fall. She rolled to absorb the impact and was up and running before the Jenet guards could take another shot. Under cover of night, and with plenty of dark alleys to hide in, she was confident that no one would catch her –

The compound exploded behind her with a sound so loud it momentarily deafened her. Bright yellow light flared at her back, and the shock wave knocked her from her feet. She flew a meter or so through the air, curling herself into a ball so that when she hit the ground she rolled and sprang back onto her feet, still running. A few meters further, when it was apparent that the worst of it was over, Jaina stopped and looked back to the burning building.

Nothing had survived. The compound was a blazing ruin. All evidence of the Droidmakers was gone, along with the enterprise that had operated on Onadax.

It made her furious to think that Stanton had gotten away. The memory of his smug smile irked her as she turned and headed for the Millennium Falcon. But she couldn't afford to linger too long. And, she reminded herself, her mission hadn't been a total failure. The search hadn't come to a dead end. She had a name now. That was something to work with, at least.

I hope you're right, Stanton, she thought, relishing the twinge in her big toe that told her she was still alive, still her. I hope we do meet again some day. Because when we do, I'm going to make you pay for everything that happened back on Bakura! Or I'll die trying myself. . .

She smiled at the thought. It gave her a grim sort of comfort to think this wasn't over. Snapping her lightsaber back onto her belt, she made her way through the dusty and disreputable alleyways of Onadax back to where her parents awaited her in the Falcon. ☺



# DURO FALLS TO GRIEVOUS

**CONFEDERACY NOW CONTROLS VITAL SYSTEM**



Illustration by Joe Corroney

**Duro Capitulates After Week-Long Fighting**

**Coruscant System Borders Bolstered**

**Onaconda Farr Steps Down From Action Committee**

BORIBOS, CORUSCANT – With stunned silence, Republic viewers in the Duros Cultural Center in the Boribos Prefecture of Coruscant watched holographic footage broadcast from the besieged world of Duro confirming their worst fears – one of the founding worlds of the Republic has fallen to the Separatist Supreme Commander, General Grievous.

Dramatic images live from Duro's surface showed the Republic seal in flames, and new flags bearing the hexagonal Confederacy emblem decorating the entrance to the Valley of Royalty.

"So, the Republic would have the galaxy believe that its heart is secure," said Grievous in a Confederacy HoloNet transmission released by the Senate Bureau of Intelligence earlier today. "Today's events, however, show that there is nothing that can stop our forces from total victory."

SBI holography analysts confirmed that the imagery and transmissions were genuine and unaltered. Other transmissions released today corroborated earlier reports detailing the fall of Duro.

Following the destruction of the Acclamator-class warships Founder, Annealer and Doughty, the last of the Republic capital ships withdrew to the outer system. Having taken over Jyvus Space City, one of the largest orbital centers over Duro, the Confederacy was able to drop the planetary shields protecting the world. From staging points on Jyvus, Separatist drop-fighters began orbital bombardment of the planetside industrial factories surrounding the valley.

The hermetic environments were ruptured and exposed to the toxic chemicals unleashed by the bombardment, allowing

the droid forces of the Confederacy to easily claim the world's surface capitals. Holographic imagery shows General Grievous forcing a haggard-looking Duro Chief Representative Officer Hoolidan Keggle to sign his capitulation to the Separatists.

"The taking of the ground was just a final insult from the General," said SBI Director-General Armand Isard. "The Separatists had Duro the second they claimed Jyvus."

Isard fielded questions from reporters today at a media conference outside the Senate Rotunda. "While I can assure citizens of Coruscant that we are safe, we want to continue stressing vigilance and preparedness. Winning this war will require discomforts and sacrifice, but together we will persevere," he said.

Isard refused specific comment on the conduct of the Republic naval forces, particularly the lack of resupply from nearby Nubia. The sluggish

response of Republic reinforcements is currently under investigation, and Senator Onaonda Farr (Rodia), who had been in charge of the Senate Action Subcommittee for Corellian Trade Spine Defense, has resigned his position (see article 194.11).

Rotunda insiders speculate that this action could prompt Supreme Chancellor Palpatine to do away with the various specialized "action subcommittees" in the Senate in favor of a stronger, centralized war office.

The Office of the Chancellor has given Admiral Terrinald Screech complete authority in the deployment of Coruscant Planetary Defense resources. Isard assured the media that such actions are not based on any intelligence reports indicating a strike against Coruscant, but rather were "prudent precautionary measures."

The Office of the Supreme Chancellor was not available for comment.

## CORELLIANS FEAR IMPENDING ATTACK



**CORELLIAN NODE** – With Duro a short distance down the Corellian Trade Spine, many Corellians are now bracing themselves for an impending attack from the Confederacy. CorSec forces have been at maximum alert throughout the sector, particularly in the protection of the

Corellian Engineering Corporation shipyards.

Since before the outbreak of hostilities in the Clone Wars, Corellia has taken a limited role in fighting the Separatist forces, producing warships to quota and helping in the distribution of aid and medical supplies. Analysts predict that since the fighting has come perilously close to Corellian borders, the traditionally isolationist sector will take a more active role in the war.

Despite political unpopularity, Corellia has proven to have many vocal allies in the Senate. "This is not about politics," said Senator Fang Zar (Sem Prime), a trading partner with the Corellian sector and a long-time political ally and personal friend to Senator Garm Bel Iblis. "This is about helping people who may be endangered."

Other Senators have not been so supportive. "Where were Senator Bel Iblis and his forces when we needed them at Duro? He will soon come to realize that there comes a price to sticking your head in the sand," said Senator Orn Free Taa (Ryloth).



## SENATE ADMITS BUNGLING OF TRADE SPINE DEFENSE

**SENATE ROTUNDA, CORUSCANT** – A visibly emotional Senator Onaonda Farr (Rodia) tendered his resignation from the Senate Action Subcommittee for Corellian Trade Spine Defense following the disastrous loss of Duro to Confederacy forces.

"It is with great regret that we were unable to head off the advancement of the blasted Separatists and that Duro had to pay the price. I ask for an opportunity of vengeance, but I will heed the advice of my colleagues to step down. Let me add, though, that I do question the judgment of the SBI and the usefulness of whipping the public into a panic by broadcasting those images [of Duro]."

"Now is not the time for such partisan finger-pointing," vice chair of the Senate Mas Amedda told reporters. "That there was a failure in procedure is without question. We're not looking to expend energies on punishment but rather on determining what went wrong and how to prevent it from happening again. There will come time for retribution when the war is over."

# Moon of Endor: Imperial Bunker

by Chris Trevas

## *Sticks and Stones May Break Their Bones . . .*



Long after leaving the Ewok village on the England soundstages, the crew of *Star Wars: Return of the Jedi* moved its operations to the more authentic outdoors of northernmost California. Studio work had been completed. They had endured the desert sands, and the redwood forest was the final shooting location before the action shifted to Industrial Light & Magic for effects shots.

A nearly 250-mile stretch of redwood forests along the California coast was researched and scouted by helicopter. State and national parks were ruled out as possible sites due to the explosive effects involved in staging the battle. Private property belonging to a lumber company was found to be the perfect solution. A 40-acre area that was more or less flat was prepared for filming by widening old trails, clearing new roads and freshening up the landscape with new ferns.

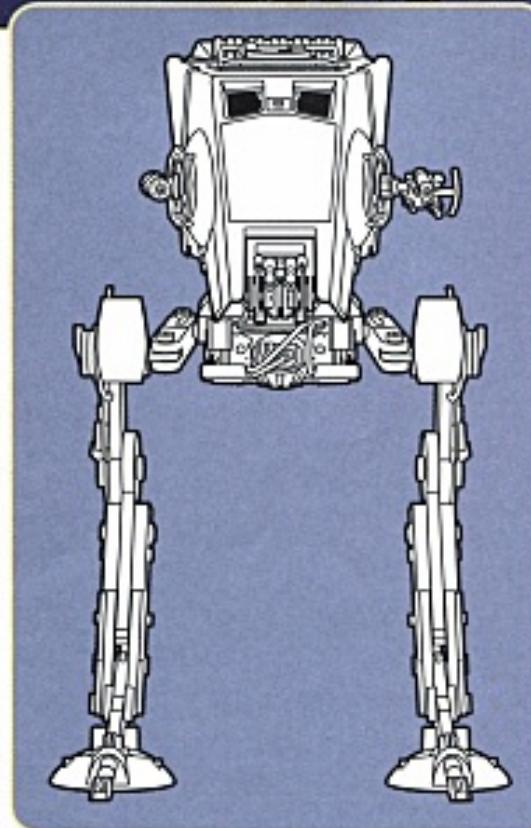
Particular attention was paid to removing what lumberjacks call "widowers," huge dead branches precariously balanced in the forest canopy, which could fall at any moment. While the site was being prepared, set construction took place at a warehouse four miles away. Extra artificial tree trunks and logs were created there, along with the impressive, full-size, 25-foot-tall Imperial All-Terrain Scout Transport. The two-legged walker was stored outdoors against a fence covered by a black tarp. Although it was hidden from passing traffic, the Jersey cows in

the nearby field seemed quite intrigued by their new "chicken walker" neighbor. Once transported onto location the AT-ST was firmly planted in front of the Imperial bunker.

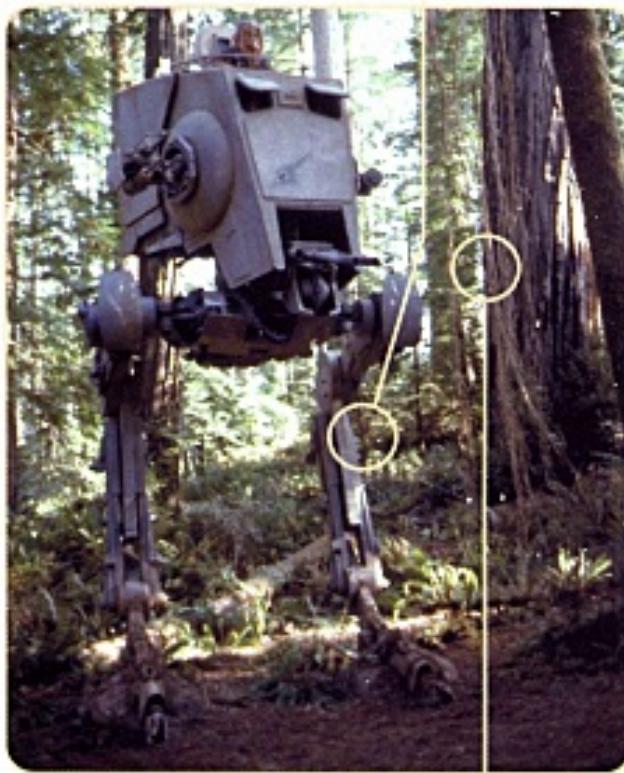
Shooting at the bunker took place in early May 1982. At its peak the head count around the bunker included 130 Imperial troops, 40 Ewoks, and other cast and crew numbering 150. Out-of-work lumberjacks were recruited by the Empire to become stormtroopers. It was certainly a unique experience for them, since some of them hadn't even seen *Star Wars*. Running through the woods with limited vision inside their helmets caused a few tumbles.

During the second day at the bunker, Carrie Fisher was rigged with a small explosive charge called a "squib" to simulate her being shot by a searing blaster bolt. The crew teased Fisher repeatedly with a tall tale about a nice Irish girl who'd had her head blown off accidentally in her first film, but the effect went off without a hitch.

After main-unit photography wrapped with the principal actors, the second unit stayed behind to capture additional Ewok footage. Harrison Ford was called back for an extra scene with the second unit to film Han Solo running from the bunker as it explodes behind him. When the crew finally left the redwoods, it only took a few hours to disassemble what had taken six weeks to construct. ☀



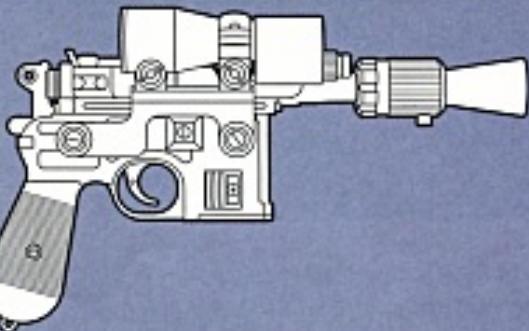
Although the feet of the full-size AT-ST are firmly grounded, it is able to turn its head and hold an actor standing inside. Another large head was mounted to a tractor for close-up scenes when Chewbacca and a pair of Ewoks commandeer a moving walker.



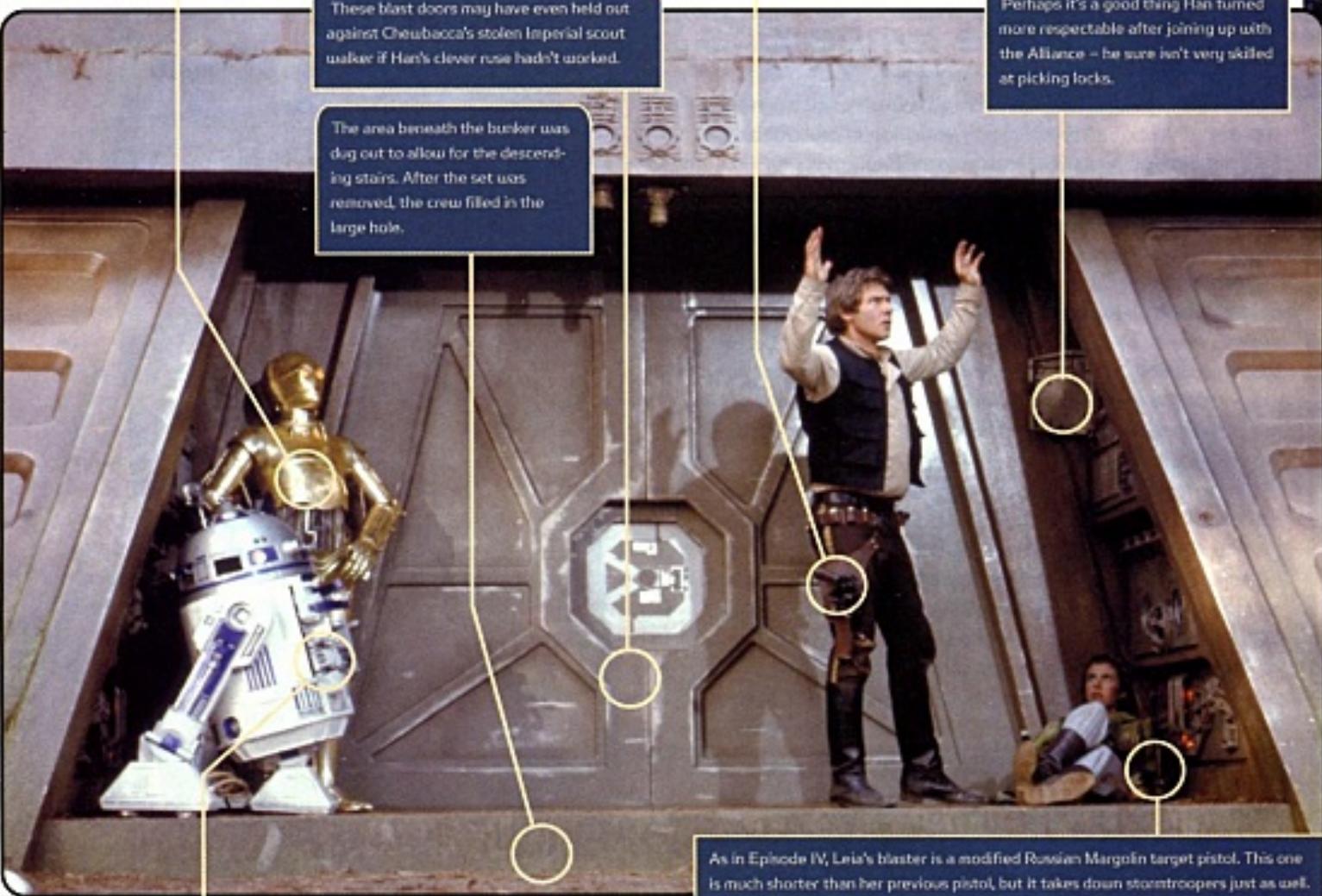
Several hanging vines were imported from England to dress the location. The clematis, a variety commonly known as "Old Man's Beard," was also used in *The Empire Strikes Back* and *Raiders of the Lost Ark*.



See-Threepio is of little assistance in this situation, having been programmed for etiquette and protocol rather than breaking and entering.



Continuing the tradition of Han's signature sidearm, this blaster pistol was fashioned from a replica 1895 German Mauser pistol. It was finished off with a new muzzle, scope and several other machined bits. An additional prop was rigged to fire blanks during the battle.



These blast doors may have even held out against Chewie's stolen Imperial scout walker if Han's clever ruse hadn't worked.

The area beneath the bunker was dug out to allow for the descending stairs. After the set was removed, the crew filled in the large hole.

Perhaps it's a good thing Han turned more respectable after joining up with the Alliance – he sure isn't very skilled at picking locks.

As in Episode IV, Leia's blaster is a modified Russian Margolin target pistol. This one is much shorter than her previous pistol, but it takes down stormtroopers just as well. Carrie Fisher was given another one that fired blanks for effect.



Artoo-Detoo looks like an exploded Swiss Army Knife. A mechanical version of the droid was specially rigged with all the bells and whistles, including the scanner antenna he used back on Hoth.



# Mara Jade's Greatest Hits

by Jason Fry

## Fans Give the Emperor's Servant a Hand

» Timothy Zahn brought *Star Wars* back to a new generation of readers with 1991's *Heir to the Empire*, offering fans a host of new characters, from the steely Grand Admiral Thrawn to the canny rogue Talon Karrde. But by far the most intriguing newcomer was Karrde's red-haired, green-eyed lieutenant, a woman with a hidden past and an implacable hatred for Luke Skywalker: a woman named Mara Jade.

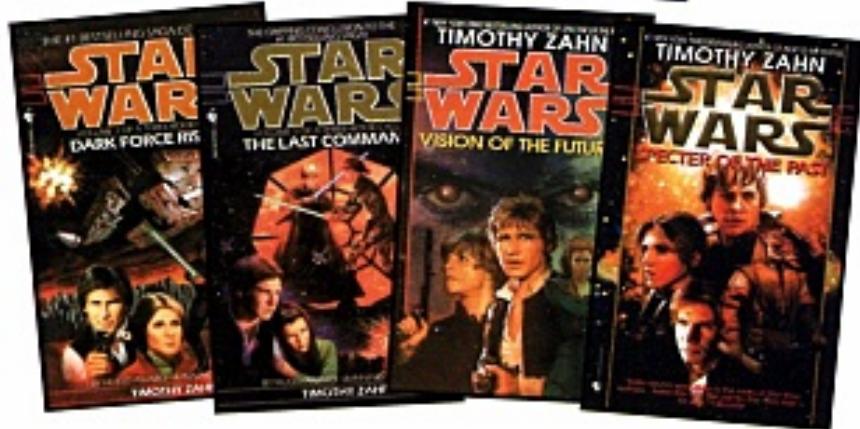
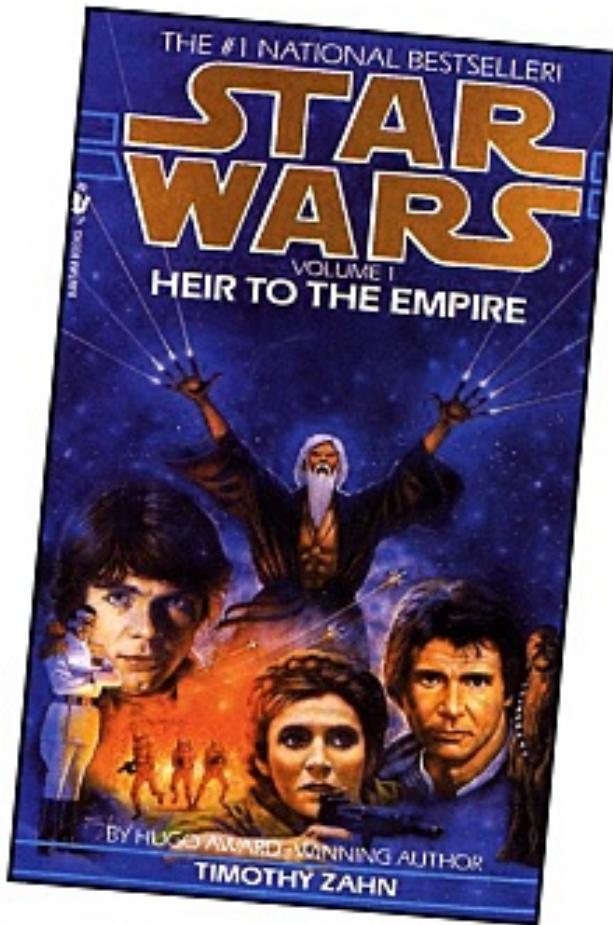
Since then, Mara has become one of the best-loved characters in the Expanded Universe. Although she has never appeared in a movie, there's a woman who plays her — Shannon Baksa-McRandle. But the Mara mystique all started with Zahn, who gave her that evocative name ("Mara" means "bitter" in Hebrew, while "Jade" plays off her green eyes and is also a slang term for a disreputable woman) and an evocative past to match.

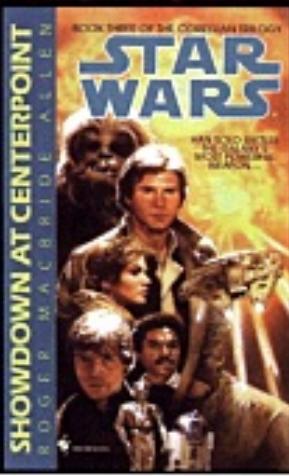
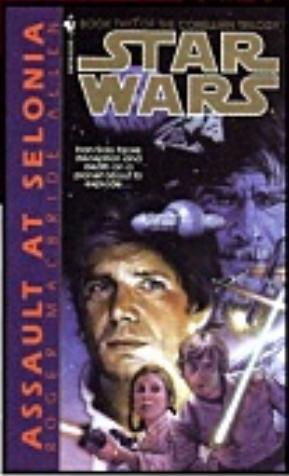
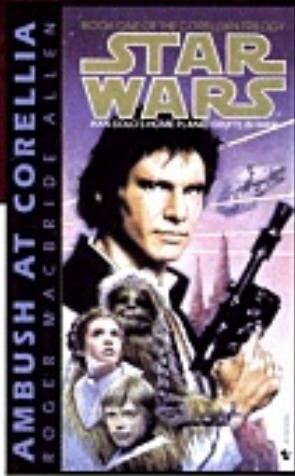
Long before Dark Horse Comics' *Infinities* series began exploring other paths the *Star Wars* saga could have taken, Zahn had imagined such alternate realities. Luke's first glimpse of Mara comes in a vision on Dagobah: The lightsaber fired by Artoo-Detoo in *Return of the Jedi* changes course to land in the hand of a slender woman atop Jabba's sail barge. Mara is the Emperor's Hand, a Force-sensitive servant who can hear Palpatine's voice anywhere in the galaxy and travels the Empire doing his will. His last command is that she kill Luke Skywalker; she is in Jabba's palace as the plan to rescue Han Solo takes shape, and would carry out her master's wishes if only the Hutt allowed her to go to the Great Pit of Carkoon.

As crafted by Zahn, Mara has common ground with the saga's major characters: She has Luke's skill with a lightsaber, Han's touch with a blaster, Leia's indomitable will, and Lando's gift for improvisation. Her story also echoes Darth Vader's: The dark side of the Force and the years spent serving the Emperor have warped her, yet she isn't beyond redemption.

That redemption has unfolded through dozens of novels written since *Heir to the Empire*, with authors from Zahn and R.A. Salvatore to Roger MacBride Allen and Greg Keyes penning adventures worthy of the character. In their hands, Mara continues in Talon Karrde's employ and spends years as an

Timothy Zahn kicked off modern *Star Wars* fiction with the *Thrawn* Trilogy in 1990; he wrapped up the Bantam's book line seven years later with the two *Hand of Thrawn* novels.





In Roger MacBride Allen's Corellian Trilogy, Mara is paired with Leia as a reluctant ally.

Independent trader. Eventually, she becomes Mara Jade Skywalker, a mentor to the Solo children as they struggle with their Jedi heritage, and the mother of Ben Skywalker, himself destined for a life in the Force.

*Heir to the Empire* is a mystery story: Who is Mara, and why does she want to kill Luke? Luke doesn't find out until the two are marooned in Myrkr's forests, their footsteps haunted by savage vornskrs. The scene in which Mara finally reveals her secret to Luke is a masterpiece of tension, not least because Mara has Luke's blaster and saber and is half-wrecked by a lack of sleep and the pressure of her own past.

The rest of the Thrawn Trilogy tells how Mara comes to terms with her past, but along the way there's action galore: Mara and Luke team up for a thrilling jailbreak aboard the Star Destroyer Chimaera in *Dark Force Rising*, and she faces down Joruus C'bath and kills the clone Luuke Skywalker at the climax of *The Last Command*, simultaneously saving Luke and freeing herself from the Emperor's hold.

Fans almost immediately began beseeching Lucasfilm to get Mara and Luke together, but they had to wait to get their wish. (Zahn, properly, did the honors in 1998's *Vision of the Future* — that was one of his conditions for writing that book and its predecessor, *Specter of the Past*.) But fans didn't have to go without Mara during the intervening years.

Roger MacBride Allen's Corellian Trilogy doesn't get the same acclaim as the Thrawn Trilogy or the New Jedi Order, but Allen gave Mara a meaty role, pairing her and Leia as reluctant allies who spar verbally even as they're forced to work together.

In 1995's *Assault at Selonia*, the Human League imprisons the two in Corona House on Corellia. Their best hope for escape: Mara has a slave-circuit controller for her starship,

the Jade's Fire, hidden in her quarters on the 12th floor. Too bad Mara and Leia are locked away on the 18th floor. Allen ratchets the tension higher and higher during their escape attempt until the two are trapped on a slippery ledge in the rain, a burning room behind them and Human Leaguers firing at them from one side as patrol craft pursue the Jade's Fire from the other.

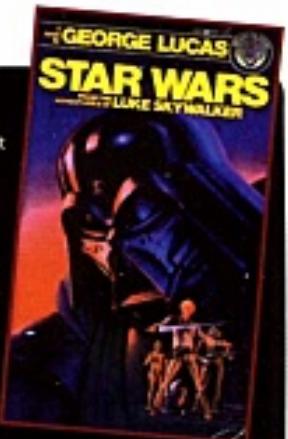
If action is your thing, don't overlook "Jade Solitaire," a Zahn short story published in 1999's *Tales from the New Republic*. The industrialist Ja Beldar imprisons Karrde's crew and forces Mara to rescue his daughter from the slaver Chay Praysh. Mara's plan goes awry, leaving her and Beldar's daughter among anonymous prisoners working in Praysh's slime pits, charged with the disgusting job of groping for ready-to-hatch krizal pupae. Mara is alone, missing her lightsaber and surrounded by hulking Drach'nam guards. In other words: Praysh and his thugs are in big trouble.

Mara spends the first several books of the New Jedi Order fighting off a deadly disease, a

contagion given to her by the treacherous Nom Anor. Yet despite the strains of the illness and her pregnancy, she repeatedly finds herself in battle alongside Luke. It's Mara who claims first blood against the Yuuzhan Vong in R. A. Salvatore's *Vector Prime*, facing scout Yomin Carr. Their duel marks the first time the heroes have seen the Vong's living weapons — from blorash jelly to amphistaffs — and with Carr's mysterious absence from the Force, a weakened Mara must draw on her fighting skills alone in battling him.

The latest opportunity to see Mara and Luke wielding lightsabers? It's Zahn's *Survivor's Quest*, set before the New Jedi Order. It's an opportunity Zahn clearly relishes and that Mara fans will love: She and Luke make a formidable team, drawing on the bonds they share in the Force and as husband and wife. Not that Zahn makes things easy: Their showdown with a droideka near the end of the book is an ingenious cat-and-mouse game between two Jedi using all their wits and a relentless machine programmed to destroy them.

What does the future hold? A certain Jedi Master once warned that it's always in motion, but author Troy Denning is taking the Star Wars saga into the years beyond the New Jedi Order. Whatever tales are told from that time, Mara Jade Skywalker is certain to be present — and fans wouldn't have it any other way. ♦



### Recognize This Book?

Hmm. That looks like a lightsaber, albeit one that seems low on juice. And isn't that a Wookiee and some kind of R2 unit? But what's with Darth Vader's weird armor? And that plain of lettering? Where's the sleek, instantly recognizable typeface that promises, "This is Star Wars"?

You're not looking at some bootleg. It's the same novelization of *Star Wars: A New Hope* that you know, ghostwritten by Alan Dean Foster under George Lucas' name. And that cover art is by the famous Ralph McQuarrie. But this is the first edition of the novel, which appeared in December 1976, fully six months before *Star Wars* appeared in theaters.

Without its classic logo and the later editions' movie photos, the first edition is left to stand on its own. As the back-cover tease tells you, it's a story of a bored farm boy who intercepts "a cryptic message from a beautiful princess held captive by a dark and powerful warlord." And that's it — no special effects to dazzle the eye or triumphant score to thrill the ear. Just the story. And you know what? It's a pretty good story — one that leaves room for another chapter or two.

One hint of what was to come is on that back cover: "Soon to be a spectacular motion picture!" And how.

# Bridging the Gap

by Daniel Wallace

Once upon a time, all Star Wars stories fell into the gap between *Star Wars: A New Hope* and *The Empire Strikes Back*. The advantages of this golden window (the Luke-Leia-Han love triangle! Vader as an evil knight!) far outweighed its flaws (no Lando!), and the three-year time period continued to fill up with new tales even after *Return of the Jedi* expanded the canvas.

Nowadays, that era has been all but forgotten as the New Jedi Order, the Clone Wars, and Knights of the Old Republic continue to stretch the temporal boundaries of the Expanded Universe. But take heart, old-schoolers. *Star Wars: Empire* is plotting a return to classic form with a two-part Princess Leia story by comics veteran Ron Marz. Lower your blast shields – nostalgic flashbacks ahead!

Appearing in Empire 20 and 21, the story concerns Princess Leia's search for a new Rebel base following the Alliance's evacuation of Yavin 4. Calling in an old family connection, Leia investigates a remote moon owned by two Alderaanian brothers. One wants to open up the moon as the site for the latest Rebel HQ, while the other is fearful of the Empire's wrath – and the brothers' conflict is exacerbated by the fact that Leia used to date one of them. Writer Ron Marz promises to raise the prospect of a rekindled romance while also mixing in a liberal dose of *Star Wars* menace – in this case a wild-game preserve filled with a menagerie of dangerous animals.

"These two issues give us a chance to really dig into Leia's character," explains Marz. "Her devotion to the Rebellion, her feelings

about losing her home-world, even the fact that she had a boyfriend as a teenager. When you're dealing with the Star Wars universe, particularly the classic-era characters, you're in the position of telling stories that happen 'between the cracks' – between the movies, between the novels, even in and around other comics. It's a lot of continuity to navigate, so the real trick is coming up with meaningful stories that dovetail into what's already been established. In this case, the story has to be intriguing enough to hold the readers' interest even though they already know the Rebels will end up on Hoth."

Ron Marz has worked with all the big guns of the comics industry and is no stranger to the Star Wars universe (see sidebar). In 1990, he started at Marvel on *Silver Surfer* and logged noteworthy runs on DC's *Green Lantern* as well as the *DC Versus Marvel* crossover. Recently he worked for CrossGen as senior writer on the titles *Mystic*, *Scion*, *The Path* and *Sojourn*, and as part of his CrossGen contract he agreed to work exclusively in their universe for several years.

"When that exclusivity came to an end, Dark Horse was the first publisher that called," says Marz. "One of the things I really missed when I was exclusive was the chance to work on *Star Wars* material. And the first assignment I took was the monthly *Empire*



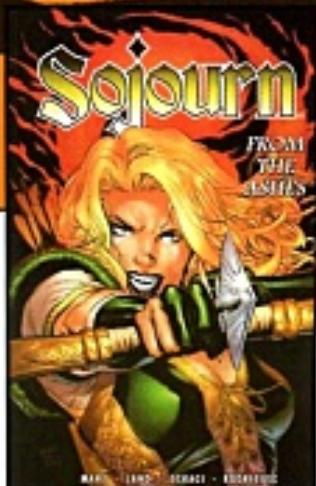
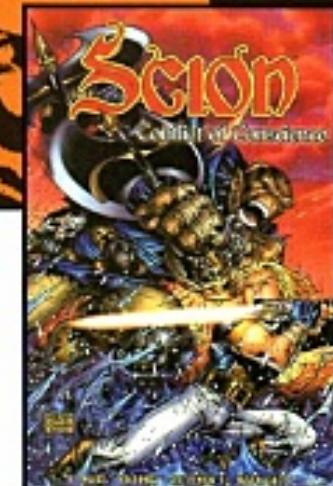
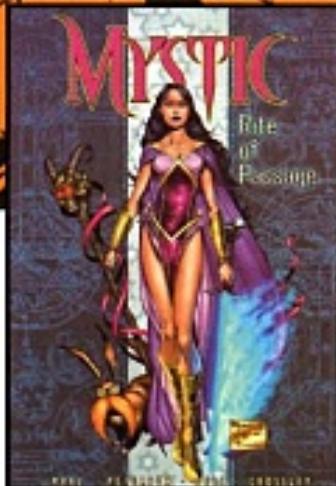
Princess Leia deals with the Empire and a former boyfriend in the aftermath of the battle at Yavin 4.

Illustration by Tomas Giorello.

book. Randy Stradley wanted a Leia two-parter right out of the gate so the issues could be included in an eventual Leia-themed collection."

Art duties on Empire 20 and 21 are in the capable hands of Tomas Giorello, familiar to fans for his work on *Star Wars: Republic* and past issues of *Empire*. Though this is the first time he's been paired with Ron Marz, the two actually crossed paths years ago on the convention circuit. While on staff with CrossGen, Marz met the freelancing Giorello at San Diego Comic-Con but couldn't offer him work since CrossGen's artists were all on staff. Marz helped Giorello make connections with Dark Horse's Dave Land, and as Marz puts it, "a few months later I saw Tomas' first *Star Wars* work on the stands. It took a couple of years, but we're finally getting a chance to work together."

Marz watched the comics industry go through the expansions and contractions of



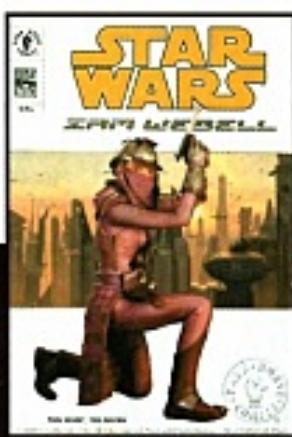
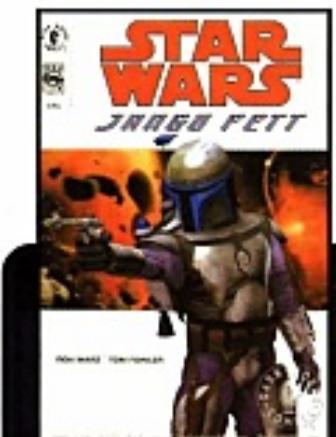
Ron Marz hopes fans of the Star Wars movies will try the comics as well, and if they also try his CrossGen titles, he'd be especially happy.

the 1990s and emerge at its current, ambiguous spot. "On the plus side, there's probably a greater number of really terrific comics being produced now than at any other time in history," he says. "In terms of content, the medium is really growing up and fulfilling its potential. But not many of the people who bought a ticket to see the Spider-Man movie or bought the X-Men DVD are picking up Spider-Man or X-Men comics. Hopefully, comics with a recognizable brand name like

Star Wars can draw in some people who otherwise wouldn't read them. And maybe a few of those people will expand their tastes and sample other comics."

What's next on Marz's docket? He's planning a Han and Chewbacca two-parter in Star Wars: Empire as a followup to the Leia story. Around the same time, look for Marz's return to DC's Green Lantern in an arc he describes as "kind of my swan song with the Green Lantern I created, Kyle Rayner. After

being exclusive for nearly four years, I'm really enjoying the opportunity to play with different toys in different playgrounds." As for Star Wars, Marz's enthusiasm is genuine. "I'm getting a chance to write characters I grew up with, to explore a mythology that had a huge effect on me as a kid. I'm having a ball!" ☀



### Marz, Bringer of War

Maybe it's a bad rap. Maybe he just has a flair for the menacing. But Ron Marz's past Star Wars comics have been awfully heavy on the inquisitive. His latest Princess Leia tale appears to put the lie to that stereotype, at least until Marz admitted to Insider: "I begged to do a Vader story as my first issue [Empire 19] so the Leia issues got bumped back a month." Reflecting on his past work, Marz admits, "Vader and Maul were great, because I really enjoy writing the villains. There's a lot to sink your teeth into."

Here's a look at the sinister Star Wars scripting to steep from the stylus of Ron Marz:

**Empire 19** (March 2004). Darth Vader visits a space station to apply the screws to a data broker in an attempt to locate the Rebel fleet. A group of Falleen (belonging to the same species as *Shadows of the Empire*'s Prince Xizor) jumps the Dark Lord to avenge the genocide he perpetrated against the Falleen people. "I really wanted to jump back into the Star Wars universe with an iconic character," says Marz, "and you can't get much more iconic than Vader."

**Jango Fett and Zam Wesell** (March 2002). These interconnected bounty-hunter graphic novels appeared in the months prior to the release of *Attack of the Clones* and explored the ambiguous relationship between the shapeshifting Zam and the tactum Jango. "Artists Tom Fowler and Ted Nalefek are comparatively new, but both of them turned in great work," says Marz.

"Resurrection" in *Star Wars Tales* 9 (October 2001). In the match-up you never thought you'd see, Darth Vader and Darth Maul square off against one another in a violent and surprisingly moving showdown. Says Marz, "I think that was the longest continual fight scene I ever wrote, well over 20 pages, but I wanted to give it everything it was worth." This story is included in the trade paperback *Star Wars Tales Volume 3*.

**Darth Maul 1 through 4** (September through December 2000). The pitbull-like Maul squares off against the Black Sun criminal cartel in an assault on the syndicate's Ralltiik headquarters. It's no spoiler to reveal that the Black Sun HQ is soon a slaughterhouse. Says Marz, "I think the Darth Maul mini was where Jan Duursema stepped up and showed that she's the preeminent artist for Star Wars comics. She was really born to draw this stuff."

# Scouting the Galaxy

by Steve Sansweet

## *Classifieds: Old Collector Seeks Transforming Heads; Answers on How to Scare Fish, Buy Plates, Find Pewter*

Like history, Star Wars collecting has a way of repeating itself, albeit with subtle and not-so-subtle changes. That's brought to mind by the striking new Hasbro *Clone Wars* figures based on the hot Cartoon Network micro-series. Just like Hasbro's awesome Unleashed line, the new Animated figures give us a different way of looking at some familiar characters, along with some new ones.

The new figures were a true challenge for the Hasbro designers; they had to go from two-dimensional designs to 3-D reality without losing the look and feel of the series. It's

not the first time, of course. Back in 1985, Kenner introduced an entire line of figures based on *The Ewoks and Droids Adventure Hour*. The first 18 figures were supposed to be followed by a second wave of 14 figures in 1986, but lack of retail interest kept those figures in the prototype stage – with one exception: the ultra-rare Brazilian Vix figure made by Glasslite.

And, of course, Boba Fett himself was first introduced in an animated segment in the late, unlamented "Star Wars Holiday Special," which aired in the fall of 1978, although

Lucasfilm artist Joe Johnston had already designed and helped build the bounty hunter's three-dimensional costume for *The Empire Strikes Back*.

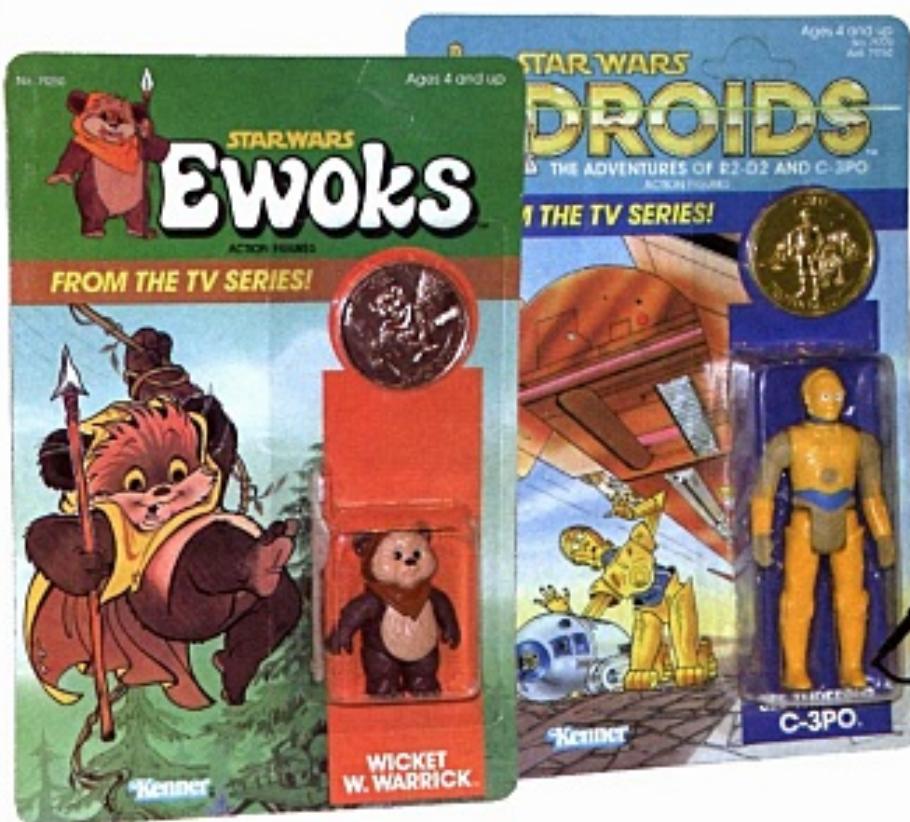
With the success of the Cartoon Network *Clone Wars* micro-series, our appetites have been whetted for what we hope will be more *Star Wars* animation ... and more action figures based on such series.

### Head Games

I've been a big *Star Wars* collector since I was six years old. I'm now 13. You're never too old for this kind of stuff! My question: On the side of my Galoob Double Takes Death Star/Tatooine playset there are pictures of some mini transforming sets that I've never seen, including Bossk, Duros, Stormtrooper, 2-1B, Weequay, Royal Guard and more. In stores and on Galoob's website I've found only sets one through four, so I was wondering whether the other five series were ever produced or if they were in a short run that didn't make it to a lot of store shelves. I've looked on eBay, online stores ... everywhere imaginable! Could you give me some information on these sets?

Trey Nowell  
South Windsor, Conn.

Never too old, eh? Well, I'm not so sure about that. You're 13 and still playing with toys? Imagine that! Actually, Trey, some of us are just a bit older than that,

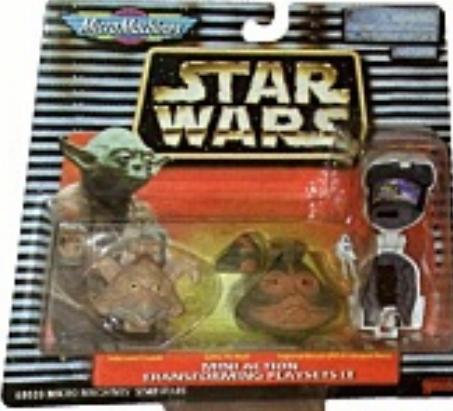




and we still collect and play with our Star Wars toys, so you've got a way to go to catch up.

Galoob Toys, which was purchased by Hasbro in 1998, turned out a huge selection of Star Wars toys in sizes small, tiny and itsy-bitsy. The Mini Action Transforming Playsets fit into the last category, since a really small figure was provided to stick into a miniature environment when you opened the heads. As your Death Star playset box indicates, Galoob did in fact make nine different mini-head sets. Like other series in the Galoob Star Wars line, retailers in the U.S. decided after the release of the first four not to carry the rest. But many of the "unreleased" items were available internationally or directly through Galoob. The sets that you're missing occasionally do crop up on eBay but under a lot of different titles, making a search difficult. Try "Star Wars heads" for one. The elusive five sets are:

- V - Duros, Stormtrooper, Bossk
- VI - Royal Guard, 2-TB, Weequay
- VII - Luke Skywalker, 4-LOM, Snowtrooper
- VIII - TIE Fighter Pilot, Wampa, Wicket W. Warrick
- IX - Salacious Crumb, Jabba the Hutt, Imperial Driver (AT-AT Assault Pilot)



### Upside Down

I don't know whether I'm the first to notice this (probably not, knowing Star Wars fans), but when my wife and I were taking down our Christmas tree I noticed something I'd never seen before. I have a large number of Hallmark Star Wars ornaments, and when I put them back in the boxes for another year I check them for damage. This year when I was inspecting my Boba Fett's (yes, I have two), I noticed that on his left shoulder his Mandalorian skull symbol is upside-down on both. I know that an error such as this doesn't mean that the value increases. I just wanted to know if this mistake had been spotted before.

**James E. Hersey**  
East Yahpank, N.Y.

At first I thought you'd had too much spiked eggnog. Then I inspected my Fett figure from Hallmark's 1998 line and discovered that it must have been the folks on the assembly line in China who'd had a bit too much of the grog — unless the mark is right and it's Fett who's upside-down. I don't know about others, but I don't remember seeing this before. And you're right: Since the mark appears to be askew on all of the ornaments produced, there's no effect on the value. It generally sells for a little more than its original retail price of \$14.95.

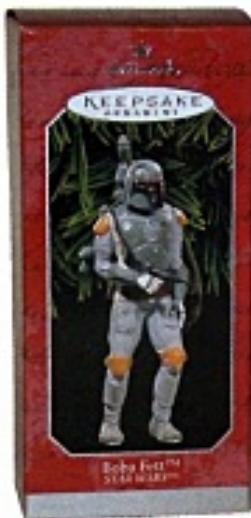
### Sink or Swim

Reader Kyle Healey asked whether Star Wars figures are safe for fish tanks ("Scouting the Galaxy," Insider 72). A few other readers provided his answer:

I have a strong dislike of Prince Xizor, so I sunk him to the bottom of my fish tank. No dead fish after a year, but he was awfully slimy after I finally took him out. Hope that helps.

**Wil Whetzel**  
Gaithersburg, Md.

I checked with some guys who are members of an online aquarium forum called Dr. Pez. At first I was the target of some jokes about the light/dark side of aquariums, but finally some





serious answers surfaced. Most of them assumed that the paint of the figures is non-toxic, since the toys are produced by a large company and are intended for young kids. But they strongly suggest that if any toy is going to end up in the water for a very long time, it should not contain any metal pieces like screws. And if the water starts to get cloudy, then the toy must be removed immediately. One guy suggested putting figures in boiling water first to see if the paint remains.

**Emilio C. Lopez**  
Mexico City, Mexico

So there you have it, Kyle. Find an old Xizor figure, boil it, and if it survives, your guppies are going to love it!

### Clean Plate

Where can I find Star Wars plates in mint condition? I found some plates on eBay, but I am not sure if they're in mint condition or whether it is safe to order online. I also wanted to know your opinion about buying plates on eBay.

**Anthony DiNatale**  
Aurora, Ill.

*Buying online isn't the wave of the future – it's here now. It's also the only way most people can find older Star Wars collectibles, and often even new items. In the past few years, eBay has become an essential tool for most collectors because it's a worldwide marketplace, and at any one time it can have nearly 50,000 Star Wars auctions in progress. Are there risks? Absolutely, but they are minimal. In more than 700 purchases, I have been duped only twice, both times for relatively small amounts of money.*

*The downside is that even when you complain to eBay about problems, the response – if you even get one – isn't satisfactory, at least in my experience. So eBay – which makes its money off of sellers – is not what I'd call a particularly buyer-friendly place. That said, it's still the only real game in town. Buy from sellers who have had plenty of positive feedback messages, and ask them in advance about the condition of their items if you have any doubts. If you're making a large transaction, ask them if they'd be willing to use an escrow service (which you pay for) to make sure the transaction proceeds as promised. If you use*



*PayPal to pay for the purchase, in many cases you can pay a small fee to guarantee the transaction.*

*As for the Hamilton Collection Star Wars plates, most collectors and dealers have kept these items in their original packaging – or can wrap them in bubble pack – to insure that they'll arrive at your house in tip-top shape. They are really well done and make a great display if you have room on your walls. In recent auctions, individual plates sold for anywhere from \$6 to \$110, with most in the \$20 to \$40 range. Better deals can be had by buying a larger set of plates. In one recent auction, a collector sold 36 different plates and eight ceramic mugs from Hamilton for \$780.*



## Making a Case

The advent of acid-free plastic cases (such as Star Cases) has made preserving and displaying carded action figures both easy and cost-effective. My question is about boxed ships and beasts. What is the best way to show them off while at the same time protecting them from dust and moisture?

**Anthony Williams**  
Dayton, Ohio

I agree that Star Cases and other such protective cases go a long way toward helping preserve carded action figures while allowing you to display them, but few of the products currently on the market are archival as such or made from generally accepted archival materials. I can only imagine how much a similar protective case for, say, the vintage boxed Millennium Falcon or AT-AT would be.

As for truly archival material, the Bill Cole Enterprises website (where you can buy archival supplies for comics, magazines and other paper collectibles) notes: "Although there are no formal standards for the term archival, we follow the specifications and guidelines of the U.S. Library of Congress when it comes to polyester film sleeves. Never buy preservation sleeves that are not manufactured from either Mylar type D or Melinex 516."

But I haven't seen rolls of such material to use to wrap your larger collectibles; besides, it would be cost-prohibitive for even a modest-size collection. Instead, try keeping the boxed items out of sunlight, shield any fluorescent

lightbulbs with UV-protective sleeves, and dust frequently. Ideally, your storage room should be kept at low humidity and at the same temperature all year round. The exact temperature isn't as important as the consistency.

## The Phantom Figure

My nephew and I collect Star Wars pewter figures, especially characters. On one figure box is a list of other characters available. One of those listed was Senator Palpatine, yet I have never seen this figure offered for sale on the Internet or at shops carrying Star Wars pewter. Can you tell me if such a figure exists in the Rawcliffe Collection?

**Janet Pease**  
Arvada, Colo.

Alas, the kindly Senator from Episode I: The Phantom Menace was never memorialized in pewter. The figure was one of about eight pieces listed on the Rawcliffe Episode I boxes that were never sold because of the market saturation of Episode I products; they were all due in the second wave, which never washed ashore. However, nine characters and six small vehicles were marketed, along with a larger, limited-edition Naboo Starfighter. The closest you can come is the Senator's last incarnation as Emperor Palpatine from Return of the Jedi. The best source I've found for the entire Rawcliffe line, including ornaments, mugs and key chains, is [www.lynwoodlope.com](http://www.lynwoodlope.com). ☀



## Scouting for Answers?

Please send your questions and comments about collectibles to: SCOUTING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to [scouting@palz.com](mailto:scouting@palz.com), making sure to also put SCOUTING in the subject line and YOUR HOMETOWN in the email along with your FULL NAME. Letters won't be answered without both. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.



# Introducing the Original Trilogy Collection

by starwars.hasbro.com



**»** Earlier this year, Lucasfilm announced that the original Star Wars trilogy will be released on DVD in September 2004. To celebrate this long-awaited DVD set, Hasbro created the Original Trilogy Collection product line (OTC for short), which was unveiled at Toy Fair in February.

Because confirmation of the DVD release came late, Hasbro was unable to tool up new figures that weren't already planned for 2004. However, most of the themes for this year had already been selected from the original trilogy, so Hasbro instead created a new packaging style and OTC logo that will be used on nearly all items released this fall. Hasbro also has a huge "library" of toys that can be rereleased in the OTC for kids and adults experiencing the adventure of Star Wars for the first time.

**Basic figures.** These figures will come on a new black-and-silver retro-style card similar to Hasbro's series of silver action figures. The look recalls the late 1970s but with new, updated graphics. Two waves of newly sculpted figures will be introduced in this collection. The first OTC wave will be Dagobah-themed and will include Luke Skywalker (who can perform a handstand), Yoda, the spirit of Obi-Wan, and R2-D2 with screaming sounds. The final theme for 2004 is Bespin and will include Princess Leia, a cloud-car pilot and Lobot. Additionally, Hasbro will be rereleasing many core characters for fans just getting into Star Wars.

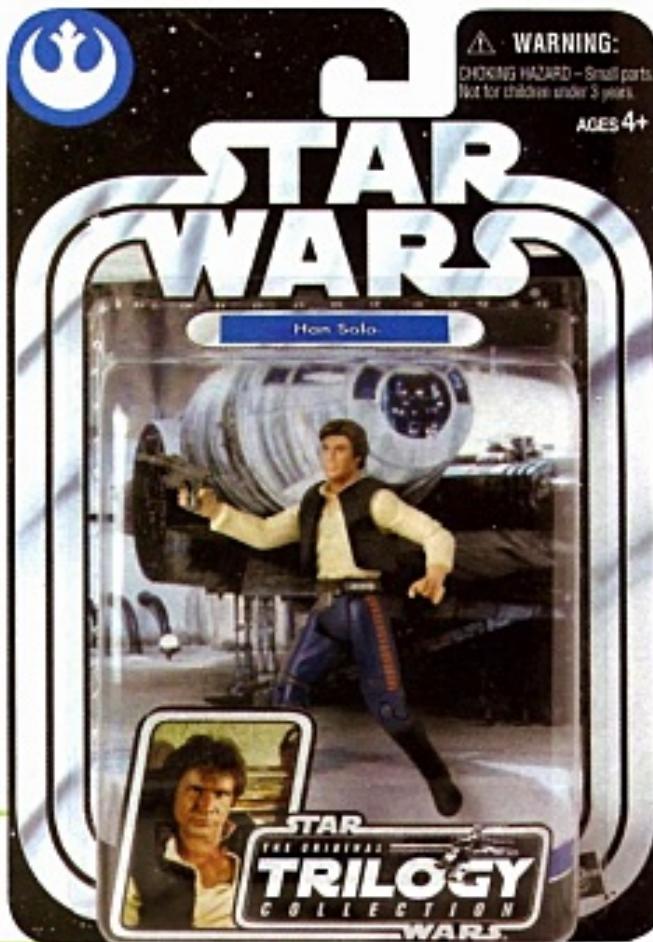
**Vintage 3-3/4 inch figures.** Vintage figures will not be vintage-style sculpts. Rather, they are ultramodern sculpts of 12 core characters from the original trilogy – four characters from each movie. What makes them "vintage" is that they will appear on reproductions of card fronts from the 1970s and 1980s. That means they will have the vintage "coffin blister" and even the Kenner logo.

To fit in the blister properly, these figures will have added articulation and deco – more than Hasbro usually includes on basic figures. For fans who want to keep the products in their packages, the figures will come with a Star Wars-embossed outer clamshell. This packaging should ensure that each and every card arrives at retailer shelves in close-to-perfect condition.

**Vintage 12-inch figures.** Like the 3-3/4-inch vintage figures, these figures will be modern sculpts in reproductions of the

original boxes and will also feature clamshells. Three 12-inch figures will be released nationally: Luke Skywalker from *Star Wars: A New Hope*, Boba Fett from *The Empire Strikes Back*, and a stormtrooper from *Return of the Jedi*.

**Vehicles.** The ultimate Star Wars vehicle – the Millennium Falcon – is back and better than ever! Last released in 1996, Han's favorite



The Original Trilogy Collection will include some reissues of previous figures, including Han Solo. The new package designs are inspired by the vintage Kenner products of the 1970s and 1980s.

ride has been undergoing renovations. It will now include a firing missile, updated electronics, and best of all, the ability to engage the hyperdrive with new lights and sounds. For new fans of the movies, two other classic vehicles will make their return: an X-wing and a TIE fighter. These ships will also be packaged in new black-and-silver boxes.

**Lightsabers.** The chosen weapons of the Jedi and Sith will continue to be available for fans of all ages. They will come in the new style of packaging, with sabers from the original trilogy designated by the OTC logo.

**Ask Yoda.** A fast-selling item in 2002 was a fun Yoda that answered all of your difficult questions. For the OTC, a new version of this

item will be released, featuring Yoda from his Dagobah days.

**Unleashed.** One collection won't be sporting the black-and-silver retro look. The Unleashed line will continue to feature the new character-specific package style unveiled in 2003.



### Ask Hasbro

Any chance for new Jedi figures from the Battle of Geonosis, such as Agen Kolar, Stass Allie or Bular Swan? What about an Expanded Universe Quinlan Vos figure? Comic fans know he plays an integral part in the Clone Wars, and we already have his Padawan, Aayla Secura.

This year will focus on the original trilogy and the OTC, while 2005 will be focused on Episode III. If some of the Jedi from Geonosis also appear in the next movie, that will increase the chances of their being part of the toy line next year. That is all we can say for now, although we can confirm one of the figures you ask about — Stass Allie (see sidebar below).

Expanded Universe figures are a possibility for the future — most likely after Episode III. Of course, since Lucasfilm integrated Aayla Secura into the movies, there is always the possibility of doing the same with other EU characters.

Want to ask Hasbro a question? E-mail [toybox@paizo.com](mailto:toybox@paizo.com).

### Not-Just-for-Boys Toys!

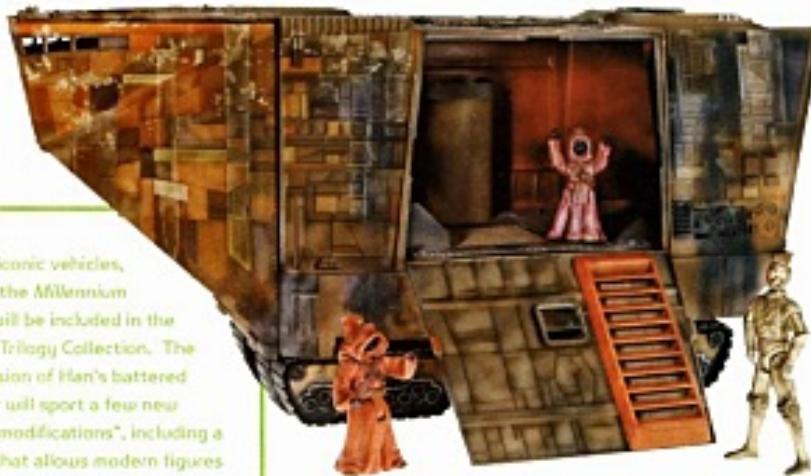
As already mentioned, Princess Leia is one of the 12 vintage figures planned for fall 2004. You'll also see her in the Bespin wave of basic figures. While she's clearly the most recognized female character from the original trilogy, other women have played important roles in the Star Wars movies and have been made into toys. As noted in Insider 74, Hasbro will introduce Aayla Secura into the Unleashed line later this year. Available now, Asajj Ventress is in the Animated line available at Target. In the fall, look for Jedi women like Shaa Ti and Stass Allie in the Toys "R" Us exclusive Jedi Council Scene Packs.

## Exclusives

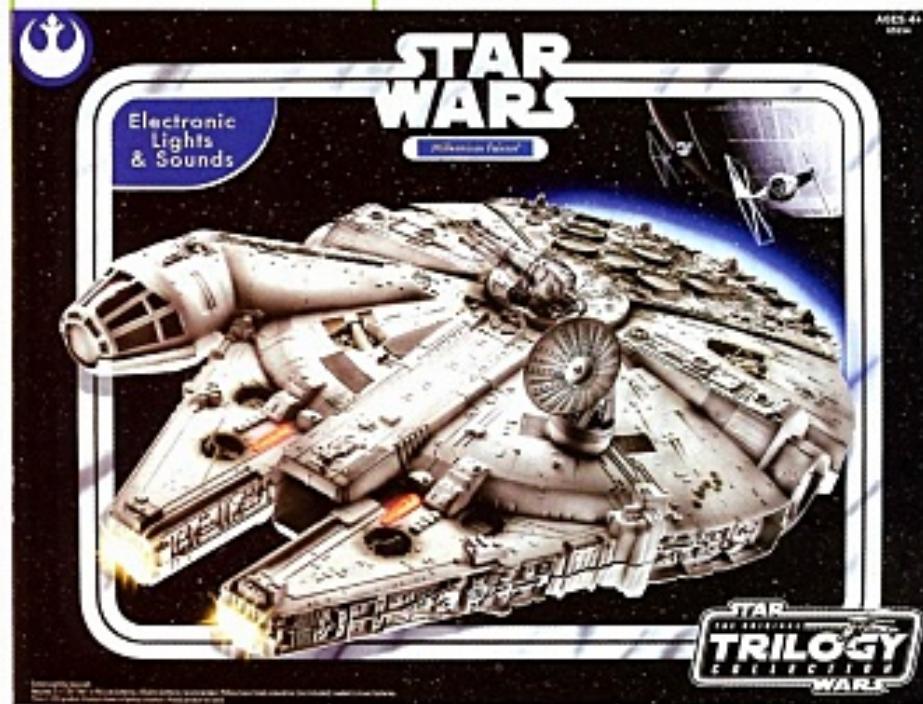
**Vehicles.** The rotation of vehicles available at Toys "R" Us throughout the year will continue in the fall with Darth Vader's TIE fighter and a Y-wing. Target will carry Boba Fett's Slave I from *The Empire Strikes Back* and an oft-requested sandcrawler, which will come with two Jawas and a droid. All four of these boxes will have the black-and-silver retro look.

**Four Packs.** A Toys "R" Us exclusive, new four-packs planned for fall 2004 include Endor Ambush.

Other exclusives are still in development and will be announced soon. ☺



Several iconic vehicles, such as the Millennium Falcon will be included in the Original Trilogy Collection. The OTC version of Han's battered freighter will sport a few new "special modifications", including a change that allows modern figures to fit more easily into the cockpit.



**ISSUE #2**  
Pirates and Privateers! Starships of Coruscant, Star Wars Roleplaying Game fleshplay rules.



**ISSUE #3**  
Droid Starship combat board game, Darth Vader short story.



**ISSUE #4**  
Walk on the Wild Side! Herdships of Ithor, Secrets of Kashyyyk, exciting Gungan Bongo racing fiction.



**ISSUE #5**  
The dark side! Huge fold-out galactic poster map, pyramids of villainy revealed, secrets of the Sith.



**ISSUE #6**  
The Hunt is On! Dengar, Zuckuss, U-LOM, heroic combat tactics, Dark Horse Comics characters, "Welcome to the Jungle" adventure.



**ISSUE #7**  
Living on the Edge! Huge Starship Landing campaign setting and adventure, starships of the bounty hunters, "Secrets of Mos Eisley," and Jag Fel fiction from Elaine Cunningham.



**ISSUE #8**  
The New Jedi Order Spaceport Guide to the Vegan Armada, "Drive of the Infidels" and "Topside Intrigue" adventures, "Battle on Bonadon" by Greg Keyes.

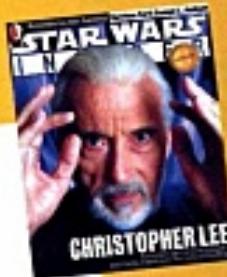


**ISSUE #9**  
Starship Endor & the Mawell Sector, create your own squadron, Aces of Wanah Squadron, "Race for the Tessian" adventure, "Dark Tidings" by Greg Keyes.



**ISSUE #10**  
Attack of the Clones! Complete gamers guide, "War in Wayland" by Greg Keyes, "Handoff" by Timothy Zahn, Star Wars TCG card encyclopedia, "Sith's Legacy" solo adventure.

# STAR WARS<sup>TM</sup> INSIDER



ISSUE #51  
Christopher Lee, Harrison Ford, Episode II scribe Jonathan Hales.



ISSUE #55  
Episode I: The Phantom Menace DVD, Kevin Smith, Altered Beast, Anthony Daniels, Unknown Planets of Episode I.



ISSUE #57  
Bounty Hunters, Tenuus Morrison, Lexanna Wilson, Daniel Logan, Who's Who in The New Jedi Order, Ahsoka Tano's Convention Diary.



ISSUE #58  
Joel Edgerton, Bonnie Piesse, Billy Dee Williams, Art of the Star Wars TCG, Fighting 501<sup>st</sup> Legion.



ISSUE #61  
John Williams, Star Wars Celebration II Report, Han Solo Handmade Rose Byrne & Veronica Segura, 50th-Ring Card Encyclopedia.



ISSUE #62  
Who's Who in the Jedi Order, Starships of Episode II, Lightsaber Combat, Emissary of the Void IV, Return to Endor.



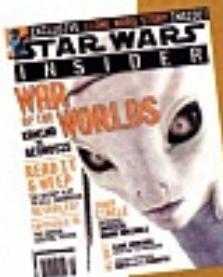
ISSUE #63  
Attack of the Clones DVD, Creatures of Episode II, Ektore Studios, Emissary of the Void IV, Star Wars: A New Hope Card Encyclopedia.



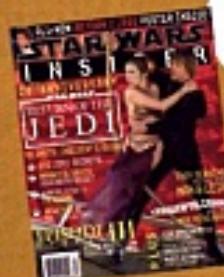
ISSUE #64  
Inside ILM, Ben Burtt, Vehicles of Episode II, Emissary of the Void IV, Attack of the Clones—The IMAX Experience, Holiday Shopping Guide.



ISSUE #65  
Inside LucasArts, History of Star Wars video games, Who's Who in Star Wars Galaxies, Clone Wars Fiction by Aaron Allston, Plus, exclusive fold-out poster map of the galaxy.



ISSUE #66  
Inside Kenobi & Kenobi, History of Star Wars Fiction, Imperial Grand Admirals, Invisible Effects of Episode I, Aayla Secura fiction by Michael A. Stackpole, Insider Interviews C-3PO.



ISSUE #67  
Return of the Jedi 20th Anniversary Issue, Warwick Davis, Ken Reznick, Revenge of the Sith, Han/Leia Reunion by Troy Denning, Who's Who in the Max Rebo Band, Plus, exclusive collectible poster.



ISSUE #68  
Carrie Fisher, the Art of Star Wars, Gwendy Ternakoff, Preliminary Animation, Incredible Cross-Sections, Famous Posters, Star Wars Tattoos, Clone Wars fiction by Timothy Zahn (Episode I of III).



ISSUE #69  
Clone Wars Art Director Paul Rudish, Clone Wars Timeline, Production Designer Gavin Bocquet, American Graffiti, Star Wars-Inspired Music, Separatist Leaders, Clone Wars Action by Timothy Zahn (Episode II of III).



ISSUE #70  
Ray Park, Episode II Aliens, Stuart Freeborn, Clone Wars Fiction by Timothy Zahn (Episode III of III).



ISSUE #71  
Harrison Ford, Steve Sansweet's Collection, Collector's Spending Spree, Model Kits, Indiana Jones DVD and Visual Effects, Holiday Shopping Guide, Hasbro Clone Wars poster.



ISSUE #72  
Ewan McGregor, Fan Film, Endor Forest Chase, Costume Designer Tricia Biggar, Christopher Lee.



ISSUE #73  
Mark Hamill, the Droids and Droids Adventure Hour, Duel of the Fates, Star Wars Radio Drama, Clone Wars Fiction by Aaron Allston.



ISSUE #74  
New Jedi Order Retrospective, Classic Storyboards, Digital Cinematography, Who's Who in Echo Base, Fiction by Veronica Whaley, Robinson, Action Figure Archive Begins.

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# The Action Figure

by Vic Wertz and Dan Curto

**»T**his installment of the Action Figure Archive presents a variety of items from late 1998 that weren't available for photography at the time Chronicle Book's Action Figure Archive went to press, as well as the last wave of FlashBack figures from early 1999.

## Action-Figure Game \$6.98

### ESCAPE THE DEATH STAR ACTION FIGURE GAME

includes Luke Skywalker in Trash Compactor and Darth Vader with Removable Dome

This board game is notable mainly for the inclusion of the two action figures. Darth Vader's body comes from the previous removable-helmet version, while his head comes from the Complete Galaxy release. Luke sports a new head sculpt on his previous stormtrooper-disguise body. The two figures were packaged in a single blister inside the box, along with a small bag full of lightsabers and blasters. Most of the weapons are from previous toys, except for a unique blue lightsaber with a black handle.



## Cinema Scene \$12.98

### JEDI SPIRITS

Anakin, Yoda, Obi-Wan

Rumors have long persisted that Hasbro had created previous "spirit" versions of these characters as a Japanese exclusive, but the rumored item was really an unlicensed knockoff. These are the first – and, so far, only – versions of Anakin's and Yoda's spirits made by Hasbro. A slightly different version of the spirit of Obi-Wan was offered as a mailaway in 1997. This Cinema Scene is unique in that the figures were screwed to the base during shipping, leading to the unusual warning note: "Adult Disassembly Required."



## Action-Figure Carry Case \$9.98

### MILLENNIUM FALCON CARRY CASE

includes Imperial Scanning Crew Trooper with Blaster Rifle and Scanning Trunk

This action-figure carry-case had been issued previously with a Wedge Antilles figure. The Scanning Crew Trooper uses an AT-ST Driver body with a new head and arms.



## CD-ROM Playset \$12.98

### MILLENNIUM FALCON CD-ROM PLAYSET

includes Han Solo

This package includes a Windows CD-ROM and a playset that can be strapped to a standard keyboard. When levers and buttons on the playset are manipulated, different keys are pressed on the keyboard. The Han Solo figure is based on the previous Gunner Station figure but features jointed knees so he can sit in the cockpit.



# Archive

## Expanding Your Collection

In 1999, Chronicle Books published *Star Wars: The Action Figure Archive*, a definitive reference book for the toy lines from Kenner and Hasbro up to 1998. Since Hasbro has continued to produce Star Wars figures, this column picks up where the Archive left off, providing collectors with a living reference for the hobby.

**3-D Display Diorama 12.98**

### CANTINA AT MOS EISLEY 3-D DISPLAY DIORAMA

with Sandtrooper and Patrol Droid

The pop-up cantina diorama had been offered separately in 1997 through the Star Wars Fan Club. The sandtrooper uses a slightly modified previous sculpt, and a white shoulder pauldron helps differentiate him from the earlier version.

Accessories include an IM4-009 "Face Droid" mounted on a special bracket that fits into the slot on the trooper's back, and a modified rifle similar to the one found with Dengar; 4-LADM and the sandtrooper included with the 1997 debut. The box was initially printed with the phrase "26" Wide Display Diorama," and was temporarily corrected with stickers before being reprinted with the correct 25-inch measurement. The cantina was the first toy to include Jedi Master Points.



**Cinema Scene 12.98**

### CANTINA ALIENS

Labria, Nabrun Leids, Takeel

Labria is the devil-like Devoranian, Nabrun Leids is the four-armed Monseerian, and Takeel is the hunchbacked Sniivian. During production of *Star Wars: A New Hope*, the aliens were known as Louie the Devil, the Plutonian and Snaggletooth, respectively. Fans often confuse Takeel with his brother Zutton. The set includes a unique blaster for each figure.



**Internet Exclusive 12.98**

### KABE AND MUFTAK

Hasbro offered this special two-pack as an Internet exclusive through its website. Kabe is the small, rodentlike Rancor; Muftak is the large, many-eyed Tauntaun. While Episode IV was being filmed, Muftak was known as "Spider-Man" because of his unusual eye configuration, while Kabe was referred to as "Bat" or "Demon."



**3-D Display Diorama 12.98**

### JABBA'S PALACE 3-D DISPLAY DIORAMA

with Han Solo in Carbonite

Han's head and articulated arms are unique, as is the carbonite block that has a hollowed-out area for Han's body. The binders are a gray version of the ones worn by Chewbacca in the Death Star Escape Cinema Scene. The file card on the package back originally depicted Jabba the Hutt and Anakin's podracer; the box was revised to show exterior shots of Jabba's Palace and the Mos Espa arena.



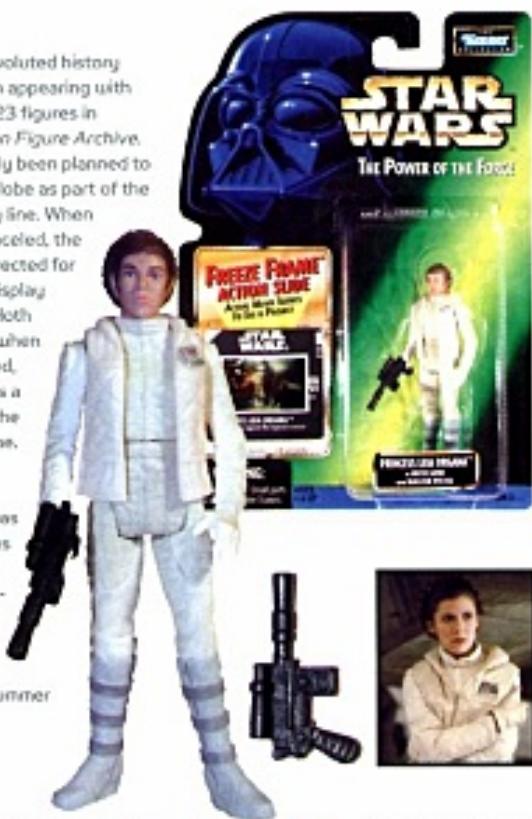
Wave 23

1.99

### PRINCESS LEIA ORGANA

in Hoth Gear with Blaster Pistol

This figure's convoluted history prevented it from appearing with the other Wave 23 figures in Chronicle's Action Figure Archive. Leia had originally been planned to go with a Hoth globe as part of the Complete Galaxy line. When that line was canceled, the figure was resurrected for a planned 3-D Display Diorama of the Hoth flight deck. And when that was canceled, Leia wound up as a late addition to the Freeze-Frame line. Like the other three figures in Wave 23, Leia was initially offered as one of the "Fan Club Four" exclusive figures but was eventually shipped to retail stores in summer 2001.



FlashBack Wave 2

3.99

### C-3PO

with Removable Arm

Originally identified as "Shop-Worn C-3PO" on Hasbro's lists, this grubby version of the droid looks as if it could use a good oil bath. The protocol droid's left arm is removable, simulating damage sustained from falling off a rocky cliff after a Tusken Raider's attack.



FlashBack Wave 2

3.99

### ANAKIN SKYWALKER

with Lightsaber

Even though Anakin never appears in the film in quite this form — and certainly not with a lightsaber — vintage-figure fans frequently requested this figure, since a similar concept had been executed for the vintage line nearly 15 years earlier.



FlashBack Wave 2

3.99

### AUNT BERU

with Service Droid

The first-ever action figure of Beru comes complete with a pitcher and glass of blue milk. The WED-15-77 Treadwell droid can be spotted on the Lars homestead in Episodes II and IV.



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## **topps** Unleashes the Clone Wars by Vic Wertz

by Vic Wertz



# **NEW TRADING CARDS DUE IN APRIL**

In mid-April, Topps is expected to release *Clone Wars*, the latest set of *Star Wars* trading cards. The set showcases Cartoon Network's animated micro-series but also pays tribute to the *Clone Wars* stories from Dark Horse Comics.

For this set, Topps pulled images from three sources: Lucasfilm's *Clone Wars* style guide, which is a collection of reference material from Cartoon Network that was used in developing the animated series; digital captures from the first 10 episodes of the micro-series; and comic-book artwork provided by Dark Horse.

"We think we've put together a great package that offers something for everyone, from special base and insert cards to cool, dynamic imagery," says Matt Saunders, the set's editor. "Genndy Tartakovsky and the Cartoon Network team did a great job of adding their own unique voice and style to the Star Wars universe while at the same time staying true to George Lucas' original vision. The chapters were exciting and dynamic, and it was amazing how much action and story they could pack into three minutes."

He continues, "As longtime Star Wars fans and licensees, we couldn't be more thrilled about them. We feel our set does justice to the cartoon and to the Clone Wars overall, and we hope fans agree."

## The Cards

## Promo Cards

Promo card P1 will be available at hobby and comic stores, P2 will be available at mass-market retailers, and P3 will be available exclusively through the new [StarWarsShop.com](http://StarWarsShop.com).

## Regular Cards

- ① Nine Character Cards present the *Clone Wars*' main characters: Anakin Skywalker, Obi-Wan Kenobi, Mace Windu, Yoda, Kit Fisto, ARC troopers, Durge, Asajj Ventress and Count Dooku.
  - ② The set includes 63 Episode Cards featuring images taken directly from the micro-series on the front, with behind-the-scenes images on the back.
  - ③ Spotlighting illustrations from *Star Wars Republic*, *Jedi*, and *Clone Wars Adventures* are 16 Dark Horse Cover Gallery Cards.

One Episode III Clone Trooper Preview Card highlights the new look for the Republic troops as the end of the Clone Wars approaches.

One Checklist Card lists the 90 regular cards and also serves as the Title Card for the set.

## Insert Cards

- 4 Giving a nod to the classic Topps sets of the 1970s and 1980s, the set includes 10 die-cut stickers portraying Anakin Skywalker,



DURGE



2

## THE POWER OF WINDU

**Front:** Jedi Mace Windu makes short work of his adversaries on Dantooine, as the Clone Wars threaten to engulf an entire galaxy. Yoda sums up their dire situation: "Against this threat, upon the Jedi Knights falls the duty to lead the newly-formed Army of the Republic." **Back:** Animator's conception of a lightsaber-brandishing Mace Windu.

CHAPTER 1

11

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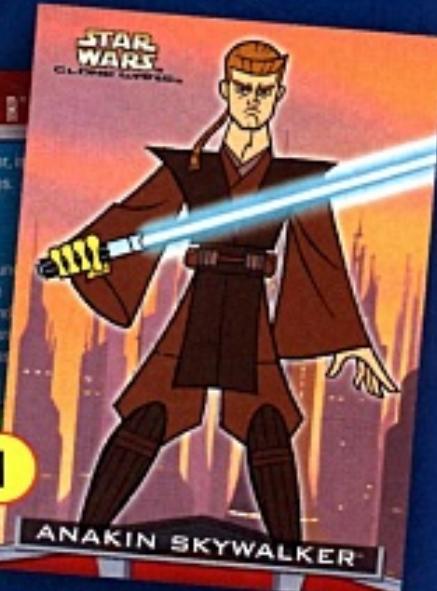


ANAKIN SKYWALKER

Anakin Skywalker, a student of the Jedi Order, is an excellent pilot with powerful Force abilities. He could be the Chosen One who will bring balance to the Force, if the suspicions of his master and instructor, Obi-Wan Kenobi, are proven correct. Brash and impulsive, the young Padawan certainly has much to learn. At the dawn of the Clone Wars, he lost his right hand. Count Dooku's lightsaber in a fateful clash on Geonosis. Anakin has since replaced his missing hand with a mechanical one.

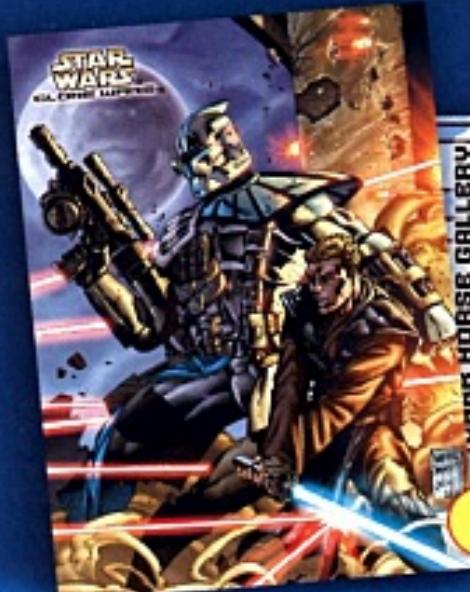
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4



1

ANAKIN SKYWALKER



STAR WARS  
CLONE WARS  
SKETCH CARD

3



## STAR WARS CLONE WARS

### THE DEFENSE OF HAMINO

**FRONT COVER ART:**  
Issue: Star Wars #40  
Artist: Patrick Gleeson (Penciled & Colored)  
**BACK INTERIOR ART:** Lando's Legacy!  
Issue: Star Wars #40  
Artist: Stephen Thompson (Penciled & Colored)  
& Ray Kryszak (Inked)

The Jedi and a battalion of clone troopers defend the cloning facility on Hamino from a devastating Separatist attack designed to destroy the Republic's ability to create new clone armies. The DFCI troopers, most enforcement clone troopers personally trained by Jango Fett, make their first appearance in the Star Wars #42.

74

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6

OBI-WAN KENOBI, clone troopers, Yoda, Mace Windu, Durge, Count Dooku, Asajj Ventress, C-3PO and R2-D2. Nine of the 10 backs fit together to form a larger image, while the 10th back shows the completed puzzle. At press time, Topps planned to insert the stickers at a ratio of one in every three packs.

5 Topps has also created 10 lenticular Battle Motion Cards showing two shots of Anakin Skywalker, Mace Windu, Obi-Wan Kenobi, Asajj Ventress, a clone trooper, Yoda, Durge, Count Dooku, Padme Amidala, and a scuba trooper. The set is expected to include them in approximately one out of nine packs.

6 Topps has also planned Artist Sketch inserts – one-of-a-kind cards featuring original sketches by Clone Wars artists – that will be included only

in packs sold through hobby and comic stores. Topps' goal is to insert one into approximately every 36 packs – an average of one per box. At press time, the list of participating artists included Genndy Tartakovsky, Paul Rudish, Ben Caldwell, Davide Fabbri, Doug Wheatley, Kilian Plunkett, Rodolfo Migliari, Thomas Gionello, John McCrea, Joe Corroney, Pop Mhan, Robert Teranishi, Rafael Kayanan and Dave Dorman.

## Case Toppers

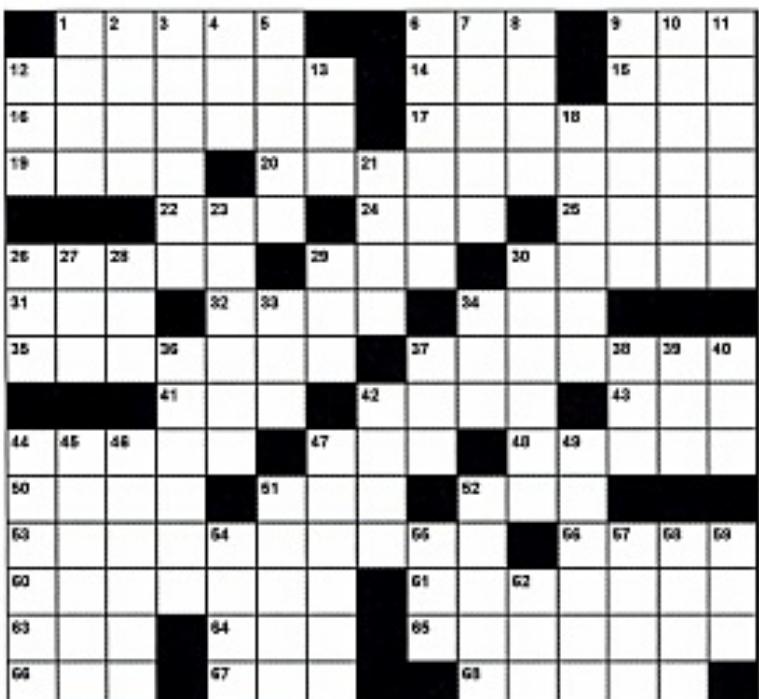
Two Attack of the Clones Widevision Autograph Cards arrived too late to be included in that set, so Topps is distributing one Autograph Card with each case of eight boxes sold to hobby and comics retailers. The actors are Jack Thompson (Clegg Lars) and Anthony Phelan (Lama Su).

# MUST BE LOVE, CUZ HATE DON'T HURT LIKE THAT

by Mike Selinker

## DOWN

- Anakin's \_\_\_ Jedi yet, Counselor (Anakin, getting him in his place)
- Has \_\_\_ in the oven (is expecting)
- "Rusty \_\_\_ of bolts" (another C-3PO dig at R2)
- Northerner grant
- 1989 Weird Al movie
- Candy containing a nut or fruit
- Uses molars
- Leslie Caron film
- George of WWII
- Blonde of *Friends*
- "You weak-\_\_\_ feel" (Jabba, to Bib Fortuna)
- Zone of Illinois
- Hot springs
- \_\_\_ of the Clones
- Speaker of the insult
- Reduce in sound
- Java sandcrawler, essentially
- Network that shows old films
- Eighth or ninth ward of Star Wars's intro
- Meddle
- Hancho
- 75 foreign film *The Story* \_\_\_
- Scandy-\_\_\_
- Encourage
- Legal dog.
- What 21-Down eventually said to 61-Across
- Scarface's alma mater, briefly
- Bio-plasmatic \_\_\_ (substance in *Darkkydder: Kathak RM*)
- "Shiny, double-crossing, no-\_\_\_ swindler" (61-Across, to Lando)
- Caped Crusader for that's truly his opposite number
- Mideast royalty
- "You old \_\_\_" (61-Across's reply to Lando)
- "Big walking \_\_\_" (Chewbacca, to 21-Down)
- "Where did you dig up that old \_\_\_?" (61-Across, on Ben)
- Signs on anew
- Darth Vader - Emperor's \_\_\_ action figure
- Rock act with Sammy Hagar, Neil Schon & Kenny Aronson
- Blank comments
- Burt's ex
- He played Ben
- Anakin raced one
- Groundskeeper Wile's negative



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Cartoon by Tong Mooney

Answers to this puzzle appear on page 24 of this issue.

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# Answers to Your Star Wars Questions

In *Star Wars: A New Hope*, Ben Kenobi says that the Sand People are easily startled, but in *Attack of the Clones*, after Anakin chops the first Tusken Raider's head off, the two Tusken Raiders sitting off to the side come charging recklessly. Shouldn't they have run?



Kenobi was right, but his statement was not meant to be a complete sociological discourse on Tusken Raider behavior. A krayt dragon hunting call – the noise that Kenobi imitates – can certainly startle an isolated hunting party of a handful of Sand People. A camp of Tusken Raiders, on its own turf, outnumbering a single intruder who threatens its women, children and water supply, is far more tenacious and inspired to fight back.

The Essential Guide to Characters says that Boba Fett is Jaster Mereel. But The New Essential Guide to Characters says that Jango Fett was trained by Jaster Mereel. What happened?



Such are the perils of making absolute statements in a work-in-progress universe. Way back in 1995, when the first *Essential Guide* was published and the *Star Wars* universe was growing with new novels published by Bantam Books, the caretakers of *Star Wars* continuity were under the impression that Boba's backstory could be established with certain confidence. His role in the prequel trilogy had yet to be revealed, and so *Tales of the Bounty Hunters* shed some light on Boba Fett's past, establishing him to have once been journeyman protector Jaster Mereel of Concord Dawn. The fascinating tale was gobbled up by Fett fans long starving for any nuggets of information about their favorite bounty hunter.

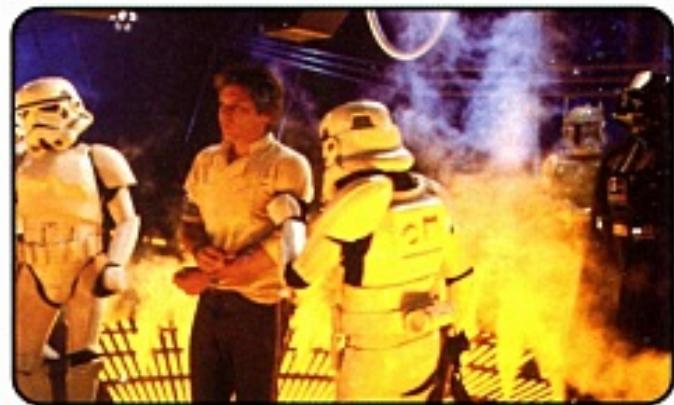
However, the Concord Dawn scenario wasn't at all what George Lucas had in mind for Fett. Right after Episode I, Lucas was playing his Clone Wars cards close to his chest. Few could have predicted that Episode II would have the clones as the good guys fighting alongside the Jedi Knights and that the template for those clones was none other than Boba Fett's father, Jango Fett. Boba was a clone growing up in the sterile corridors of Tipoca City, not a disgraced journeyman protector.

Does that mean that all that previous backstory was pure garbage? Not at all. The resiliency of the Expanded Universe was proven with *Jango Fett: Open Seasons*, a series from Dark Horse Comics that explored the background of the elder Fett. We learned that Jango was born on Concord Dawn, and one of his fellow Mandalorians was a protector named Jaster Mereel, who wore a suit of battered olive-drab armor that should look familiar to classic Fett fans. When *The New Essential Guide* was published by Del Rey Books in 2002, the more-correct version of the Fett history made it into print.

So, as you can see, you need a spirit of flexibility when reading earlier spin-off material that has since been touched by the prequels. These kinds of discrepancies spark endless and lively debates about canon and continuity on message boards throughout the Internet, but they shouldn't be too contentious as long as you keep an open mind. That Boba Fett was once Jaster Mereel has proven to be a myth floating around the galaxy, one that Fett himself does little to discourage. As far as he's concerned, the more uncertainty about his past, the better.

In *The Empire Strikes Back*, why does Vader stop Boba Fett from shooting Chewbacca in the carbon-freezing chamber? Was it the fact that C-3PO, Vader's droid, was attached to Chewie's back?

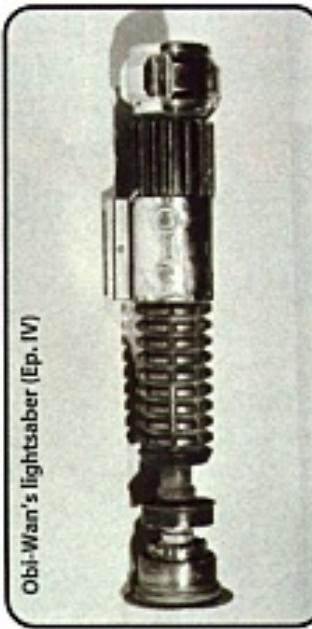
Although a stirring short story that appeared in *Star Wars Tales* 6 suggests that Vader did indeed recognize C-3PO on Cloud City, there really was no connection between the Dark Lord and the golden droid back when *Empire* was made. Vader's restriction of Fett was primarily meant to show just who was in charge and that no one fires a shot without Vader's say-so. Granted, it's hard to read expressions through immovable plasteel armor, but it looks more as if Vader is reminding Fett about his "no disintegrations" order than as if he's having gooey memories about a protocol droid he once built.



On the cover of *Insider* 74, we see an Episode III picture of Obi-Wan. Though his lightsaber presumably is meant to be the one he uses in Episode IV, there are some notable differences in detail and color. This one is connected to his belt with a prequel-style belt clip, instead of the hook and belt ring of Episode IV. Do the propmakers feel they can fiddle with the designs of the classic-trilogy lightsabers because general audiences won't likely notice the difference?



Obi-Wan's lightsaber (Ep. III)



Obi-Wan's lightsaber (Ep. IV)

What you call "fiddling" the artisans of Episode III would call "transitioning." Episode III is meant to be a bridge to Episode IV, and some elements transition more gradually than others. In this case, Kenobi is still wearing his prequel belt with the prequel-style clip, so the "classic" lightsaber had to be modified accordingly. Tinkering with his saber and his wardrobe are just some of the things old Ben ends up doing to while the time away on Tatooine, apparently.

**In Return of the Jedi, the Emperor holds up Luke's lightsaber and says, "Much like your father's."** Why does he say this when his lightsaber is obviously modeled after Obi-Wan's lightsaber?



It would appear that none of the characters within the Star Wars galaxy are as literal-minded as the viewers of the saga. Nearly all of the Emperor's dialogue in this scene serves one purpose – to goad Luke Skywalker into aggression. As such, he's not going to stop to quibble over semantics. The main reason Palpatine brings up Anakin in discussion about the lightsaber is as a segue so he can lead into, "By now you know he will never be turned ..." It isn't

really a discussion about lightsabers. If the Emperor didn't have such a convenient prop in his hands, he would probably bring up Luke's taste in clothes or hairstyle to make the point. Well, okay, don't take that last part literally.

**In Episode V, when Han Solo is lowered into the carbon-freezing pit, he emerges as a fully formed carbonite block. Where do the rectangular frame and the control panels attached to the block come from?**

The carbon-freezing process is meant for the transport of mined Tibanna gas. The valuable gas is sealed in blocks of durable carbonite for transport. These blocks are lined with monitoring sensors to gauge the stability and purity of the inner gases. When



Vader planned to use carbonite to capture Luke Skywalker, he had the Ugnaughts modify the crude facility and prepare a modified storage block with medical sensors to keep an eye on his victim's life signs. The block is in the pit, and when Han is lowered into the chamber, he is pressed up against the block by the molten flow of carbonite.

**After Luke kills the rancor in Return of the Jedi, someone rushes to the body and begins crying. In my youth, for some reason, I assumed that the rancor was the guy's mother. (C'mon, I must have been five at the time.) Anyway, who is this guy? Why is he so upset? Also, who's the guy trying to comfort him?**

If you were into the action figures of the time, you would have known the burly guy simply as "Rancor Keeper" and that his tears are shed over the loss of a beloved pet. Subsequent fiction named the man Malakili and identified him as a Corellian; a short story in *Tales from Jabba's Palace* sweetly describes how he raised the rancor from a whelp. Malakili's sympathetic pal is a green Nikto by the name of Giran, who helped the rancor keeper raise the beast. ☺



Malakili



Giran

### Questions?

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at [QandA@ew.com](mailto:QandA@ew.com) or send it to: STAR WARS INSIDER, 3245 14th Place SE, Suite 110, Bellevue, WA 98007. ATTN: Q&A.



"I changed my mind, honey. Let's enroll Leia in that diplomacy class immediately!"

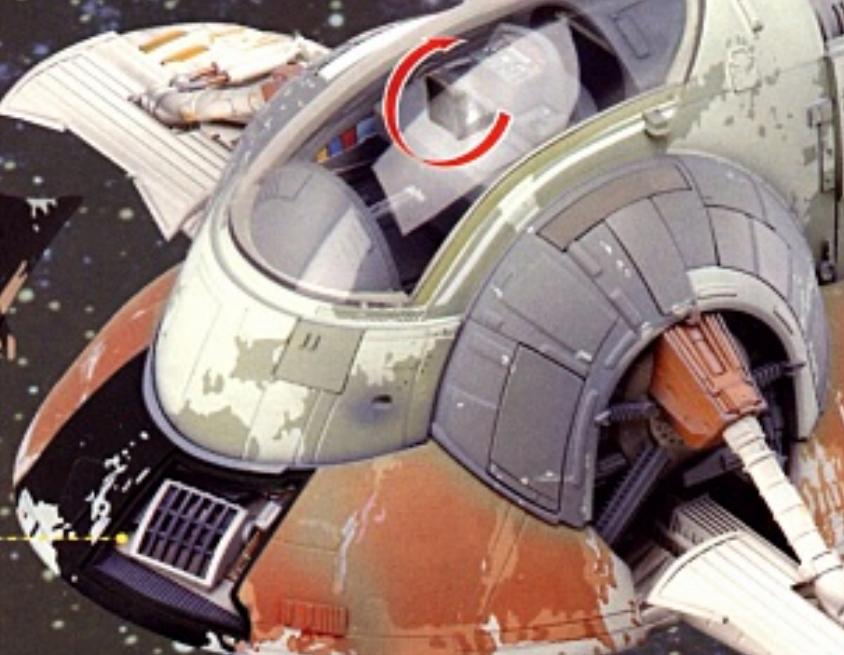
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